

Fall, 1980

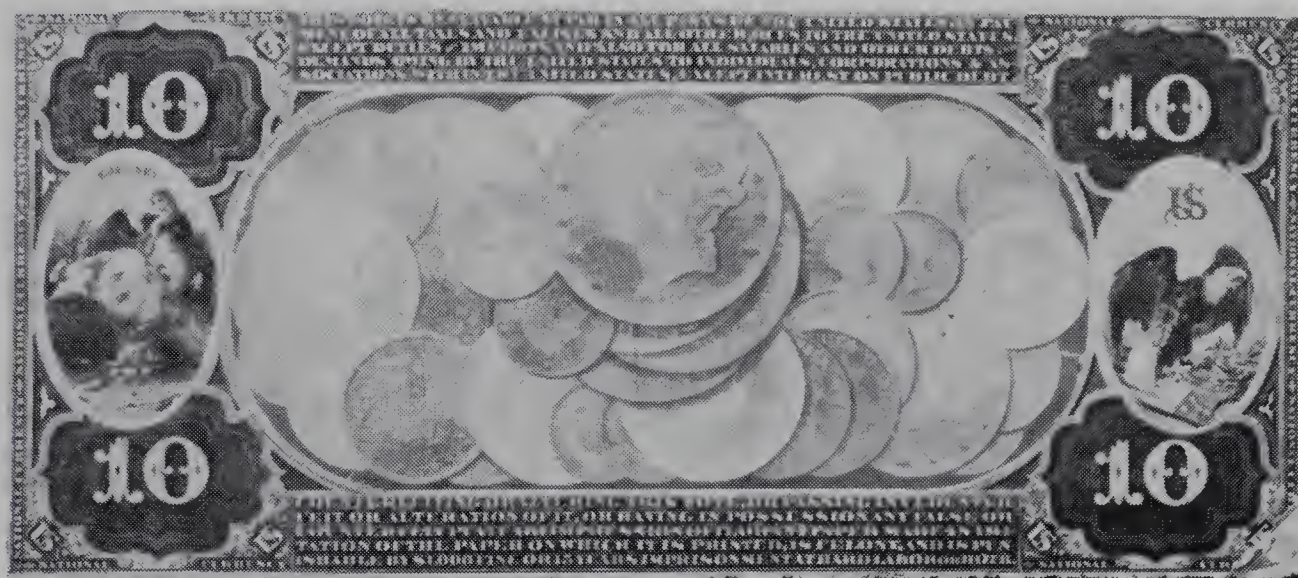
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# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



Gene Hessler uncovers a third type of James Smillie's California Gold Back design intended for Second Charter National Bank Notes. See Page 175.



Official Journal of The Essay-Proof Society

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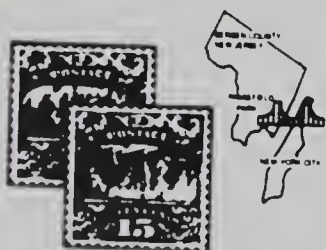
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# The Essay Proof Journal

*Vermeil Award, Sipex 1966*

*Vermeil Award, Internaba 1974*

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Vol. 37 No. 4

FALL 1980

Whole No. 148

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## **Editor**

**BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549**

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

# Whither U. S. Proofs?

— a sample conundrum involving the 15c Banknote

By GEORGE W. BRETT

WE have a book on U. S. essays, which is currently undergoing revision, but what do we have for U. S. postage proofs? Scott's "Specialized" is the only listing that is readily available which I am aware of and it doesn't tell us very much—not really. One would think that for the most important items included in the coverage by our organization we should have something better. Yes!

The point? Well, the other day I purchased a proof at a well-known New York auction house and upon its delivery and my careful examination, a number of things seemed "to come out of the woodwork." First, enclosed with the lot was a photocopy of a memo:

*Bureau of  
Engraving & Printing,  
Treasury Department  
Washington, D.C.*

PERSONAL—CONFIDENTIAL

*August 11, 1910.*

My dear Mr. Hilles:—

I hand you herewith some 17 miscellaneous die proof impressions of stamps, and after a diligent search through every nook and corner of the Bureau, I find these are the only ones which are not part of our official records.

The above were executed for the Post Office Department and I send them to add to your collection. I hope they will prove very interesting to you.

With very best wishes, I have the pleasure to remain,

Very sincerely yours,

[J.E. Ralph]

*Hon. Charles D. Hilles,  
Assistant Secretary of the Treasury.*

True, the method disclosed in the memo is just one of a number of ways that proofs formerly got into the private sector but one that should be recognized along with all the others, even though in this instance the specific items are not known. Except, that is, presumably the one that I purchased. This was described in the auction catalog as:

"15c Black, Large Die Trial Color Proof (152TC1). Die sunk on 3 x 3½" card, VF, Unlisted, Rare. . . ."

Sound O.K.? Well, I'm satisfied with the item but the description can be challenged in several ways. Because that description brings out a few questionable aspects as a sample wherein the present record is confusing or faulty, we present it as such.



Bureau of  
Engraving & Printing,  
Treasury Department,  
Washington, D.C.

PERSONAL - CONFIDENTIAL

August 11, 1910.

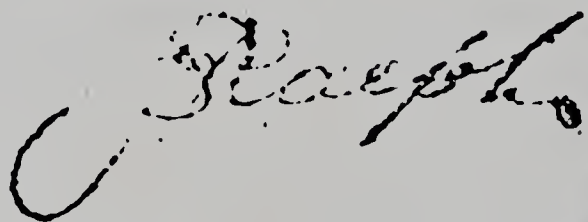
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With very best wishes, I have the pleasure to remain,

Very sincerely yours,



Hon. Charles D. Hilles,  
Assistant Secretary of the Treasury.

There are several things to be considered; among them:

1. The listing in the auction catalog.
2. The listings in the Scott U. S. Specialized Catalogue.
3. The definition of a proof.

The first two points are intertwined along with other factors. And underlying this particular case is a basic problem. True, we are dealing with a print from a die—no argu-

ment there. But if it is a "proof" what was it for? Well, this is a morass to which I can't really do justice in a short piece so I shall not attempt to do so. But the matter of status is usually sidestepped regardless because inherent in the problem is the matter of intent. And intent is seldom feasible to determine; in fact, on a practical basis intent can't be used. In the classification of philatelic material the practical way is to only use factors that are evident from the item itself. Thus in this case, using current acceptance traditions, I do have a die proof in black, showing complete sinkage (and therefore to me correctly a *large* die proof), so no argument on this so far.

The first question is this matter of saying "unlisted." Here we have to understand the underlying problem for this case. The production of the Banknote series of 1870, of which this 15c was a part, was transferred from the National Bank Note Co. to the Continental Bank Note Co. in 1873. In the doing, all the dies are known to have had secret marks added to them, *except the 15c*. Consequently what is the proper listing of a 15c die proof? Well, until the secret mark on the 15c die is properly determined, if ever, I would have to say that the only basis for several listings (as at present) would be color if that can be used. But here we are with a trial color, *which could be associated with any proposed issue*. And in black it is obviously a "trial color" for a stamp issued in a yellow or an orange. (This "argument", of course, ignores the actual situation in this case where we are dealing with a print made by the Bureau of Engraving and Printing some time after the actual associated stamps were issued.)

Anyway, as a second question, was the describer for the auction house correct in assigning this 152TC1? What does the Scott catalog have? Well, nothing is listed for 152 under trial colors but there are a 163TC2 black, as well as a 189TC1 and 2, black ("1" signifies large die, "2" small die). So what is a describer to do? I fail to see how any such black print from a certain die can be arbitrarily assigned to *different* issued stamp numbers. No, there has to be a reason. In other words, what I am saying is that how am I, say as a neophyte, supposed to know whether a certain "pull" was produced by ABNCo., Continental, National—or in this case the BEP? And what difference does it make in view of no known modification of the die? It seems to me that I can readily make the charge that there has been an unnecessary and an unjustified proliferation of the listings.

Maybe I would agree with this describer after all because it makes some sense to assign a trial color to the first stamp issued using that design—but, if so, then in this case shouldn't he/she have used 141TC1? Scott, however, doesn't do this for any of the grilled production. So just another twist—

Now, leaving all these questions hanging, let's say we do have a die proof in black of the issued design. What is the history of the die? Well, Falk Finkelburg has given us a good start with his essay listings as revised from Brazer's book (see p. 180-181, v. 34, THE ESSAY-PROOF JOURNAL, Fall 1978). Here I would say that the particular piece of steel started with 152E-Ba, progressed in sequence to 152E-Bb, 152E-A, 152E-Bc, 152E-Bd, e, f, g, and finally became the finished accepted die that produced my black print. I don't know the basis in the referenced listing of the April 15, 1870 date above 152E-Bd unless that date is on a particular print, or one of the sub-letter prints, but I would question the die sinkage measurement of 63 x 72 mm. My print clearly shows sinkage of 63 x 76 mm., the same as recorded for 152E-Ba.

There are other questions relative to this 15c design but this is a start and if someone could just find a proper secret mark a lot of things could be cleared up. Sure, many have tried, but so far as I'm concerned it remains a challenge.



(The following article is the first in a series of reprints from *The Great Britain Journal* and *The Philatelic Journal of Great Britain* dealing with the art and history of security printing in Britain and America. They will bridge the boundaries between philately and syngraphic numismatics as well as the Atlantic Ocean. The author, George W. Smith, a member of the Great Britain Philatelic Society, publisher of *The GB Journal*, has done much research in the area and published his findings over the past decade. We are grateful to him and to Harry Dagnall, editor of *The GB Journal* and to Dr. Robert Wiggins, editor of *The Philatelic Journal of Great Britain*, for allowing us to give his work wider circulation in America. Mr. Smith has also furnished the illustrations.

The article reprinted herewith, from the May 1976 issue of *The GB Journal*, deals with work by William Wyon, of the well-known family of medallists and creator of the City of London Medal from which the Penny Black design was derived.)

## The Origin of the 1837 "Victoria in the Niche"

By **GEORGE W. SMITH**

**A**MONG the gems of the Phillips collection at the National Postal Museum are the four original drawings by Henry Corbould of the young Queen's head which were commissioned by Perkins, Bacon and Petch, at least two of which were sent through the post to that firm on 18 October 1837.

Two of the heads facing left clearly resemble that used on the coinage from the early years of the reign, both for Great Britain and for some Colonies. One of these two appeared on Revenue stamps of Ceylon in 1856. Both are certainly copied from Wyon originals.

A third head, the only one of the four facing right, surrounded by a circle of oak leaves, was actually painted in watercolour on the sheet of letter paper which was used as a cover, and bears postal markings. In my opinion, one should have an open mind as to whether this head is after Wyon or not. It may be that it is related to the fourth sketch which is the subject of this article, and which I think may be considered as not being from a Wyon original.

This fourth item shows the Queen's head on a pedestal in a niche, an enlargement of the detail of the diadem, and an outline drawing of the head in large size.

I refer readers to the *Philatelic Bulletin* Vol. 10, No. 1. Sept. 1972 for Marcus Arman's interesting article on this subject.

As a result of research on the part of Marcus Arman, this portrait was traced to the Title Page of "Heath's Book of Beauty" for 1838, which establishes the reason for the unusual setting for this head (Figure 1). It had to be fitted into a niche which already existed, vacant!

Such a niche was often occupied by a piece of free standing sculpture, so Corbould placed the head on a pedestal and gave it a shadow, thus achieving the desired effect.





Fig. 1—From the title page of "Heath's Book of Beauty", 1838.

Authenticity of origin is given by the "Book of Beauty"—engraving by Charles Heath from Henry Corbould's drawing of the head.

When Heath had finished with the drawing was it returned to Corbould who then sent it to Perkins Bacon?





Fig. 2—Enlargement of the head of Figure 1.



Fig. 3—From the drawing by R. J. Lane, published by J. Dickinson, New Bond Street, on 24 May 1837, republished 1897 by Karslake & Co.

Henry Corbould was not noted for his original work; he spent most of his life drawing from the originals of others, usually from sculpture. So who was the original artist in this case?

I illustrate an enlarged photograph (Figure 2) of Heath's engraving from my copy of the "Book of Beauty" for the purpose of comparison. It is a most charming portrait, executed in stipple, a style of recess engraving in which Charles Heath was an expert.

How much this particular drawing may have influenced the design of any postage stamp is not apparent to me at the present time, but some experts may be able to trace connections\*.

However, I am unable to persuade myself that it has any connection with the Wyon medal, and I am doubtful whether Wyon had anything to do with it. Apparently, there is no evidence which would credit it to Wyon but, being similar, it has been assumed to be his, and one after another has repeated that it is his. (I look forward to immediate correction if I have overlooked any information in this regard!)

From Figures 3, 4 and 5 which I have included,† I would like to suggest that the original artist was R. J. Lane.

Obviously, very few artists were given sittings by Royalty, and portraits of the reigning monarch were usually executed by those who held Court appointments. William





**Fig. 4—Engraving by F. C. Lewis from a drawing by R. J. Lane published 22 June 1837, by J. Mitchell and P. & D. Colnaghi; republished as a lithograph 1 May 1897 by Karslake & Co.**



**Fig. 5—Engraving by Jas. Thomson from a drawing by R. J. Lane, published 1 August 1838 by Thos. McLean; republished 1897 by Karslake & Co.**

Wyon was an exception; his work was much appreciated by Victoria and her Consort, and several times he was invited to the palace and given sittings, quite apart from any requirements regarding the coinage and his position at the Mint.

R. J. Lane was among those artists who held official positions, being appointed "Lithographer in Ordinary to Her Majesty" in 1837. Long before this, however, Lane had been executing portraits in pencil or chalk of various members of the royal family, including one of Victoria at the age of 10, in 1829. Others followed, many of which he was authorised to make available as prints.

One sitting given to Lane by the Queen, probably in 1837, resulted in four different prints which were published between May 1837 and August 1838. Three of these are illustrated here; I think that Corbould had these before him when he drew the "Queen in the niche".

There are small differences between the Lane and Corbould heads.

The little curl on the cheek spoiled the simplicity and so was omitted; the ear-ring was not particularly regal and this was replaced by the curl on the neck; the hair bun was made less bulky. The result is very pleasing.

Corbould's drawing shows a trace of the hairband which is more evident in Lane's originals.

The diadem is not the same as on Wyon's City Medal or the Penny Black, but is a much more decorative, fanciful affair.

The first of Lane's drawings (facing right) (Figure 3) was published on Princess Victoria's eighteenth birthday, 24 May 1837, The garlanded head of Queen Victoria (Figure 4) was published on 22 June 1837, two days after she had ascended the throne. Both of these were obviously available for Corbould to use for his drawings of October 1837.

The third head (facing left, Figure 5) which is so very similar to that facing right, was published on 1 August 1838, with emblems which indicate that it was in commemoration of the Coronation which had taken place on 28 June of that year.

It would seem that all three were sketched at the same time, as well as a fourth, in a different pose, and not illustrated.

R. J. Lane (1800-1872) was articled to Charles Heath at the age of 16 and he became a line-engraver of outstanding merit, being elected associate-engraver R.A. in 1827 on the exhibition of a first and single print. There was a close connection between Corbould and Heath, and this would have extended to Lane.

Not content with line-engraving and portrait drawing, Lane became an expert lithographer on a very large scale. He made many prints from works by his close friend, A. E. Chalon.

He even succeeded as a sculptor, as editor (of "Readings from Shakespeare") and as author.

Perhaps now is the first time that he has been brought into view in a philatelic sense?

---

\* See Appendix.

† Figures 3, 4 and 5 are taken from prints (not engravings) made from the original engravings, republished in 1897.

#### REFERENCES

*Dictionary of National Biography.*

*Redgrave's Dictionary of Artists of the English School.*

*The Philatelist*, Vol. 12, No. 4, January 1946.

#### APPENDIX

Mr. A. G. Rigo de Righi, the Curator of the National Postal Museum, says in a letter to me that he is not happy about the implication (on the NPM postcard 2/2) that the Corbould drawings of 1837 had any direct relation to the design he did for the Penny Black. He goes on:

*The 1837 Corbould heads were in fact used for a number of other purposes; this we know from other evidence; but as the original Corbould sketch for the Penny Black was almost certainly destroyed at the beginning of 1840 as a condition of the contract between the Treasury and Perkins Bacon, it is not possible to say whether it bore any relation to the 4 heads of which we have sketches in the Museum. On the evidence of the Penny Black and the Wyon head, I would say that Corbould, in the case of the Penny Black did quite definitely base his sketch head on the Wyon Medal and not on his previous sketches which, after all, were done for completely different purposes.*



(The following is a transcript of a broadside detailing rules for detecting counterfeit bank notes; it is probably circa mid-19th century. The rather original spelling, punctuation and capitalization are reproduced exactly as in the original, which is shown here in reduced form in an Adrien Boutrelle photograph. Dr. Glenn Jackson submitted this item for publication.)

## **RULES FOR DETECTING Counterfeit BANK NOTES**

**As taught by H. D. Moulton.**

### **Rule 1.**

#### **THE GEOMETRIC LATHE.**

The patterns produced by the Geometric Lathe are Concentric, Eccentric, or Geometric Circles, radiating from a common centre, and beautifully interwoven into each other, forming a perfectly regular and uniform fancy pattern, so exactly true and regular in its radiations, that there never is the slightest possible irregularity or imperfection. It is because they are of such exquisite beauty and perfection, and at the same time so extremely fine and complicated, that it is utterly impossible to imitate it by hand or by any other process. The Geometric Lathe does not engrave the pattern directly upon the plate itself, but the patterns are transferred to the plate by roller dies, or cylinders. In imitations of Lathe work in Counterfeit Bills, there will be a failure in imitating the regularity of the pattern; and it is cut directly on the plate, instead of being transferred; and instead of there being regular lines and the surface looking smooth and finished, there will be seen nothing but dots and scratches, and the surface looks rough and blurred. The Geometric work is found around the denomination of the Bill.

### **Rule 2.**

#### **THE RULING ENGINE**

The Ruling Engine is used in shading the letters underneath and around, and sometimes on the face of the letters in the title or name of the Bank, as well as other parts. There appears a soft, smooth, pale, grayish color, which a little distance off appears to be painted with a brush; but on closer examination it proves to be fine parallel lines; and when done by the ruling engine the lines are: 1st. all of the same size; 2d. regular distances apart; 3d. perfectly parallel to each other; 4th. uniform in their direction. And it is the perfection in these four points which give it such a smooth and perfect appearance. In Counterfeits the ruling is done by hand; it is impossible to do it in this way as perfect as by the ruling engine, and it will always have a rough, blurred and scratchy appearance; and frequently no lines can be traced.

### **Rule 3.**

#### **MEDALION PENTOGRAPH RULING.**

The Medallions are raised patterns, representing a Head or some fancy pattern, which looks as if raised up from the paper in genuine Bank Notes. They are called medallions because they are always copies from and represent the pattern upon a medal.

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## Rule 4. THE HUMAN COUNTENANCE, SKY & DRAPERY.

The human countenance in the genuine has a bold, easy, natural and life like expression, and is raised from a fine sky or back ground; the hair, eyes, and form of dress are all perfect. The sky or background around the countenance is always perfectly smooth and regular, generally dark, and always free from white spots or scratches, and always and easy and perfect form of dress; while in counterfeits the countenance has a wild, scratchy appearance, as also the sky or back ground, the hair broken and irregular, the drapery generally appears stiff and irregular, and frequently no form of dress or sky is seen.

## Rule 5. THE ENGRAVERS NAME OR IMPRINT.

The Engravers name, which in the genuine is a die cut in the most perfect manner, the letters perfectly uniform in every respect. In counterfeits it is not a die, but letters cut in by hand and never so perfect as the genuine, but clumsy, not uniform distances apart, nor uniform in size or slant, and not all in a straight line, and generally looks heavy and blurred.

## ALTERED DENOMINATIONS AND BANKS.

This is done generally by pasting; sometimes by extracting the ink or letters, and stamping others in their stead. This may be detected by holding the bill up to the light, and looking through the back. If pasted, it has a heavier look and shows the paste, and if done by extracting the letters, or scratching them off, it has a thin or blurred look, and may be seen in the same way.

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### **Rule 5.**

#### THE ENGRAVERS NAME OR IMPRINT.

The Engravers name, which in the genuine is a die cut in the most perfect manner, the letters perfectly uniform in every respect. In counterfeits it is not a die, but letters cut in by hand and never so perfect as the genuine, but clumsy, not uniform distances apart, nor uniform in size or slant, and not all in a straight line, and generally looks heavy and blurred.

#### ALTERED DENOMINATIONS AND BANKS.

This is done generally by pasting; sometimes by extracting the ink or letters, and stamping others in their stead. This may be detected by holding the bill up to the light, and looking through the back. If pasted, it has a heavier look and shows the paste, and if done by extracting the letters, or scratching them off, it has a thin or blurred look, and may be seen in the same way.

## **Souvenir Card Collector's Society Formed**

Curt Radford, 2905 Camp Leonard Road, McFarland, Wi., 53558 an EPS member, has announced the formation of "THE SOUVENIR CARD COLLECTOR'S SOCIETY." The S.C.C.S. is being formed to promote the souvenir card hobby, to disseminate souvenir card information, and to provide a central source for souvenir card sale and trade. A quarterly publication, *The Souvenir Card Journal*, will be distributed for the first time in March, 1981. This journal will contain columns by the following collectors and dealers;

- 1) Herb Meisels, on United States souvenir cards.
- 2) Mike Armus, on United Nations souvenir cards.
- 3) Don Hitchcox, on souvenir card varieties and errors.
- 4) Curt Radford, on forerunner souvenir cards.
- 5) Additional articles by future members and well-known dealers. Columnists are still needed for privately issued and foreign souvenir cards as well as other areas. Volunteer columnists who submit four articles a year will receive free membership.

Also in the journal will be reprints of souvenir card-related literature, a membership roster, want ads, for sale ads, and more. Dues for one year will be \$5 for collectors and \$10 for dealers. Included with the dues are free one-tenth page (1x7½ inches) ads by collectors and free half-page ads (5x7½ inches) by dealers in each quarterly issue for that year. All articles and ads submitted for publication *must* be typed and ready for photocopying. Interested collectors and dealers are encouraged to send their dues and ads to the aforementioned address. Make all checks payable to the S.C.C.S. Please include a short list of your collecting interests with your dues.

# Researching the BEP Proving Room Record Books

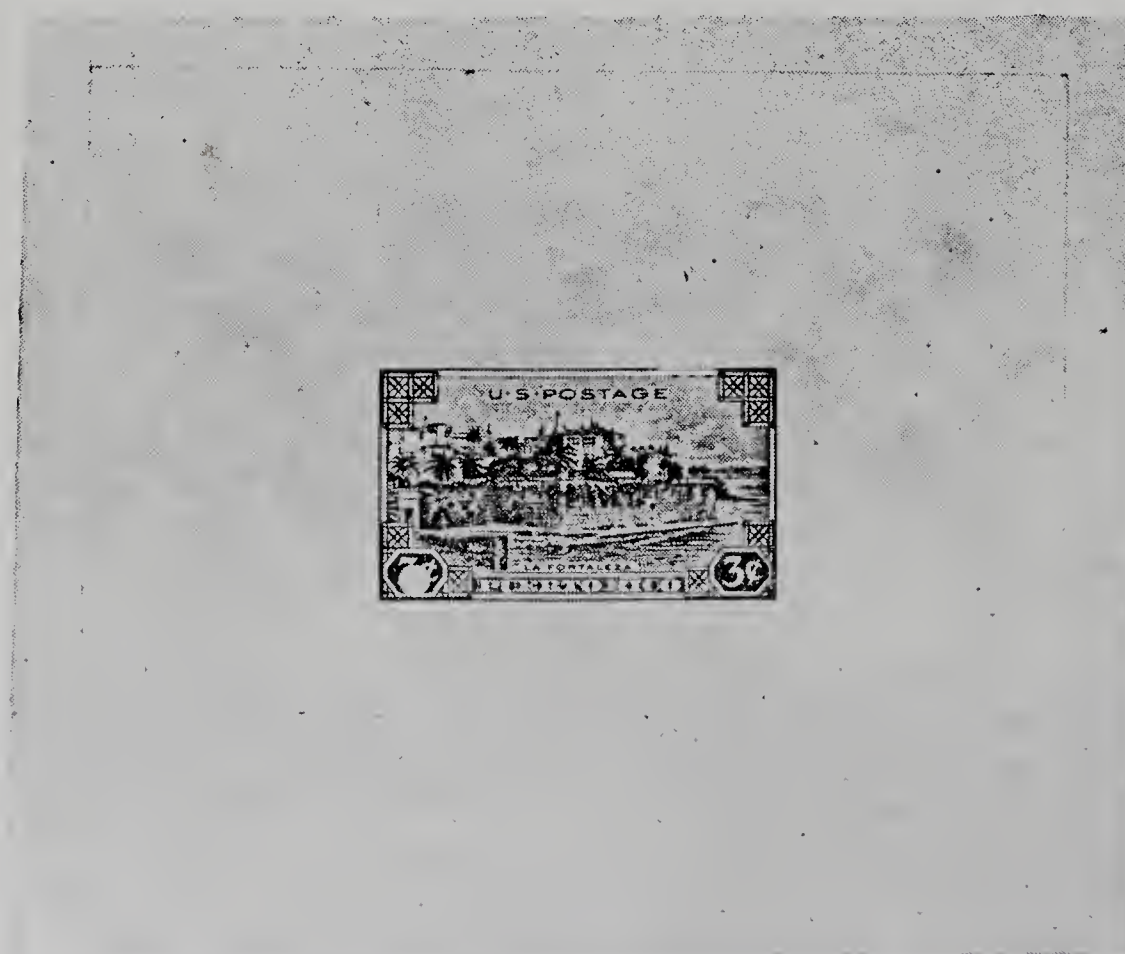
## Proof Control Numbers and What They Tell Us

By **LYNNE S. WARM**

### The Records

Continued from JOURNAL No. 147, Page 117

As almost all of the rest of the proofs were pulled just prior to the issuance of the stamp, the date of issue is no longer of such great importance. Also, all of them were listed as "P. O. Die" and their face value under descriptions such as "3c P.O. Die". What does become interesting here is the "Disposition of Impressions" (often the engraver's name) and the dates listed under "Destroyed". (The following are all large die proofs with impression numbers on their backs unless otherwise noted.)



Scott 801, large die proof, left numeral punched out. (This or a very similar proof, was the Sotheby Parke Bernet auction of Nov. 12-13, 1980).



Scott #	Impression #	Die #	Disposition of Impressions	Date "Destroyed"	Type-Remarks
782	468793	919	Stock	30 June 36	6 proofs pulled this date (1 June 36)
784	476778	929	C. Arlt	30 Aug 38	
787	496581	935	E. Weeks	no date	
Photoboard proof pulled 22 Jan. 37 by engraver Edward Weeks. This type of proof was pulled to check clearness to see if any retouching was necessary.					
800	529231	956	Stock	1 Nov 37	TC-deep purple.
800	529365	956	C. Arlt	1 Nov 37	
801	70034				Right 3c circular punched out.
802	533432	954	Stock-C. Arlt	24 Nov 37	LDP, left 3c circular punched out. Die # not located in B.E.P.
836	552179	960	C. Arlt	20 May 38	LDP with much tropical staining.
837	557330	999	Stock-C. Arlt	26 Sept 38	Engraver's stock proof authorized by J.C.B. (TC-purple)
838	562867	1001	Stock-C. Arlt	31 Aug 38	Engraver's stock proof authorized by D.K. McL. (?) TC-purple.
854	70038				Engraver's stock proof authorized by J.O. Benzing.
T.C.-purple. Die # not located in B.E.P. (See Scott #801; nothing punched out.)					
895	630359A	1072	Stock-C. Arlt	28 Feb 40	Engraver's stock proof authorized by ?L (This piece did not appear in the Kelleher auction.)
899	656068A	1076	Modeling	27 Sep 1940	Notation on front G-427-R P.O. 1076. Rubber stamp on back "MODEL-ING".
902	659129A	1079	Stock-C. Arlt	18 Oct 40	Engraver's stock proof authorized by D.K. McL (?) also annotated "P.23-6.R C. Arlt 1079".
903	674198A	1080 (This may be 1018.)	Stock-C. Arlt	25 Mar 41	Engraver's Stock proof authorized by DRMcL(?)
908	762734A	1129	Stock-C. Arlt	1 Mar 43	Engraver's Stock proof authorized by DRMcL(?) Also "G414 Arlt 1120".
Impression #	Disposition of Impressions	Date Pulled	"Destroyed" Date	Schedule	Notes
818185A	modeling	20 Apr 44		Waste	No sky or background; man with hammer unshaded.
818186A	modeling	20 Apr 44	27 Apr 44		

818187A	modeling	20 Apr 44	26 Sept 67	Man with hammer shaded; "P-246-R".  Background partially finished.  Almost completed working model; noted on front "1134-P.246-R".
818288A	modeling	21 Apr 44	27 Apr 44	
818442A	modeling	22 Apr 44	8 May 44	
818443A	modeling	22 Apr 44	8 May 44	
818444A	modeling	25 Apr 44	5 May 44	
818445A		25 Apr 44	5 May 44	
818659A		25 Apr 44	5 May 44	
818709A	stock C. Arlt	26 Apr 44	1 May 44	Completed large die proof.
818710A	stock A. Christenson	26 Apr 44	1 May 44	
818711A	modeling	26 Apr 44	5 May 44	
818712A	modeling	26 Apr 44	5 May 44	
818713A	modeling	26 Apr 44	5 May 44	
818714A	modeling	26 Apr 44	8 May 44	Waste
818715A	modeling	26 Apr 44	8 May 44	

Abbreviations used in record tabulations:

LDE—large die essay  
LDP—large die proof

FDR—F. D. Roosevelt Collection

TC—trial color  
ww—white wove paper

(To be continued)

The following is an example of proof progression. All are the Trans-Continental Railroad Issue, Scott #922, issued 10 May 1944. PO. Die is #1134. (Actually, according to the Brazer terminology, all up to and including impression #818712A are die "essays" rather than "proofs".)







Scott 922—impression 818288A—no shading in sky, but man with hammer shaded.



Scott 922—impression 818443A—background of vignette shaded but background of numerals and United States of America unfinished.



Scott 922—impression 818713A—completed large die proof. Final, heavier shading.

(Editor's Note: The illustrations for the Warm article are derived from grayish photocopies, hence the less than perfect reproduction.)

## The Winner's Circle

1980 was a very good year for Lynne Warm. In addition to a vermeil medal at Norwex and a gold with felicitations of the jury plus The Essay-Proof Society/Richard Taylor award for her London 1980 display of the U.S. first Bureau issue, she captured the American Philatelic Society Champion of Champions title at Spokane. This honor, which eluded her on two previous tries, has been bestowed on a woman only once previously. From the essay/proof standpoint, her magnificent displays have done much to promote the specialty.

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The Irish Republic's infatuation with modern art is exemplified by the "Bird of Prey" 15p. stamp of July 28, 1975. This is a photogravure reproduction of a sculpture by Oisín Kelly which resembles nothing so much as a grounded bird wearing Bermuda shorts made of knight's armor.





## James Smillie's California Gold Back Design

### A Third Type

By GENE HESSLER, NLG

JAMES SMILLIE was an artist and engraver of the first order. We have admired his work on numerous bank notes, but one design has never been equalled—the back for the National Gold Banks of California. This attractive grouping of gold coins appears so real one can almost feel the weight of them! The engraved lines of the coins were given additional realism because of the yellow paper on which most notes were printed. Only four denominations issued by two different banks had some of their notes printed on white paper:

H 574a	First National Gold Bank of Petaluma	\$ 10	489 issued
H 804b	First National Gold Bank of Petaluma	\$ 20	163 issued
H 1013a	First National Gold Bank of San Francisco	\$ 50	620 issued
H 1208	First National Gold Bank of San Francisco	\$100	620 issued

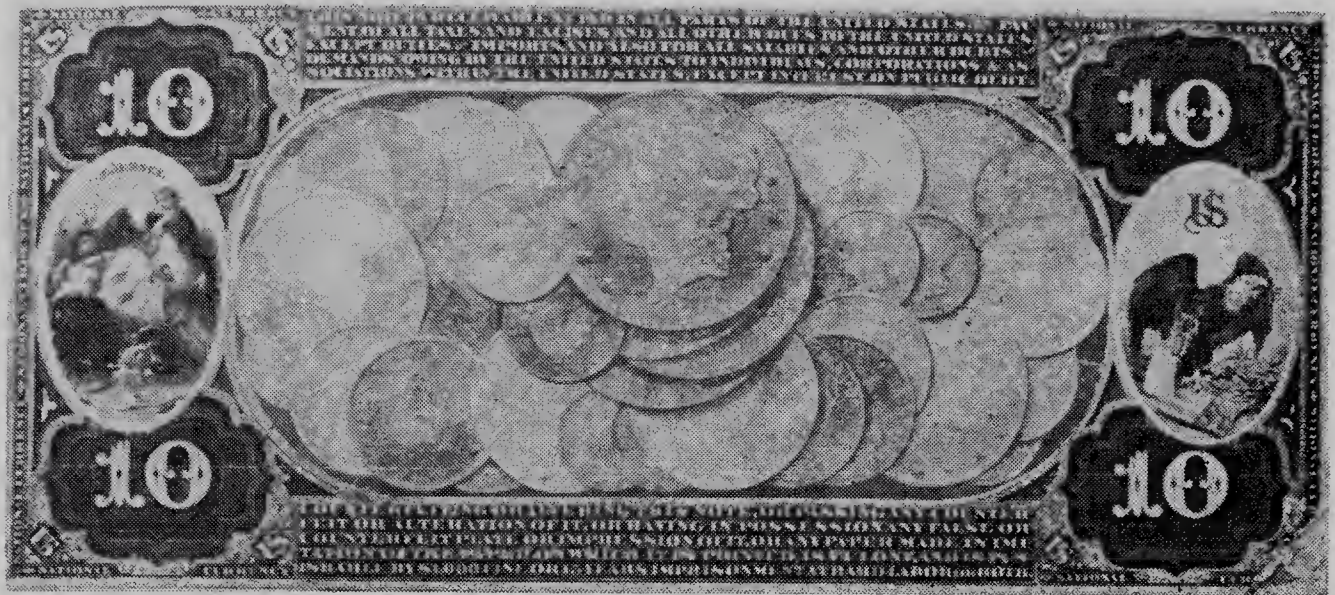
(The catalog numbers are those found in *The Comprehensive Catalog of U. S. Paper Money* by this author.)

All the above notes are rare due to the small number issued.

As most of you already know, the face designs of these notes followed those of the first charter National Bank Notes. But for the backs, what could be more appropriate than a selection of gold coins for a region where gold was plentiful? This design was prepared by James Smillie while he was employed by the American Bank Note Company. Although the Continental Bank Note Company printed the \$5 notes, the \$10, \$20 and \$50 denominations were the work of the American Bank Note Company. The National Bank Note Company prepared the \$500 and \$1,000 notes and the same back design was used on all denominations.

It was the opinion of Clarence Brazer, a student of the engraver's art, that James Smillie achieved the extraordinary appearance of his gold coin design by a "... combination of line engraving and acid etching which effectively separated the planes in the engraving."<sup>1</sup> He offered the following additional details of the process: "The design is made up almost entirely of just vertical and horizontal lines and was accomplished by use of a ruling





Essay in yellow at Bureau of Engraving and Printing, with New Jersey seal. Issued type.

machine. Only a few outlines required additional work. It was at this point that the art of selectively broadening or deepening the ruled lines was brought into play. Examination of the issued bank notes shows that the vertical lines in the vignette did not reproduce as well as the horizontal, and some of the effect has been lost.”<sup>2</sup>

An essay of the same design as issued was prepared in bronze. This bronze-tinting technique patented by S. M. Clark was used on the second and third issues of fractional currency and compound interest treasury notes.<sup>3</sup> I know of two examples of the gold coin back in bronze in the hands of collectors. This treatment may have been an attempt to simulate the reddish appearance of gold containing significant amounts of copper but it is not realistic.

Smillie's gold coin vignette as an essay for National Bank Notes exists at the Bureau of Engraving and Printing. I discovered this essay and illustrated it on p. 151 of *U. S. Essay, Proof & Specimen Notes*. Although it is listed with other National Bank Notes, I later thought it could have been an experimental piece to test yellow ink, the hue of which is vivid. There is no information at the Bureau which relates to this essay. My initial feeling about it and the placement of this essay in my catalog is correct. Recently I found a one-line inquiry in the National Archives which corroborates the consideration of this design as a back for National Bank Notes. A communication of 8 April 1879 from the Comptroller of the Currency to O. H. Irish, Chief of the Bureau, asks what the expense would be to replace the back in use on National Bank Notes with the vignette then in use on national gold bank notes. No reply seems to have been preserved.

If this essay had been accepted it would probably have made its debut on the second charter notes issued in 1882. The brown back designs as issued are attractive, but James Smillie's gold coin engraving in bright yellow is stunning. Unfortunately, however, we have yet another example of a banknote design that “might have been.”

<sup>1</sup> Ernest C. Wilkens and Thomas F. Morris, “National Gold Banks of California,” *The Essay-Proof Journal*, Vol. 29, No. 1, (1972), p. 13.

<sup>2</sup> *Ibid.*, p. 14.

<sup>3</sup> *History of the Bureau of Engraving and Printing*, (Washington, D.C.: Treasury Department, 1964), p. 11.



# ESSAYS

*For*

## U. S. Adhesive Postage Stamps

By CLARENCE W. BRAZER

Revised By FALK FINKELBURG

### IMPORTANT..PLEASE READ!

### Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, *not* to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

### 1894 Essays by Bureau of Engraving & Printing

The designs from 1 cent to 15 cents inclusive engraved by the American Bank Note Co. for the 1890 issue were much worked over, including the addition of triangles in the upper corners. The 1890 30 cents value was changed to 50 cents and the 1890 90 cents value was changed to \$1.00.

#### 247E-A. ONE CENT.

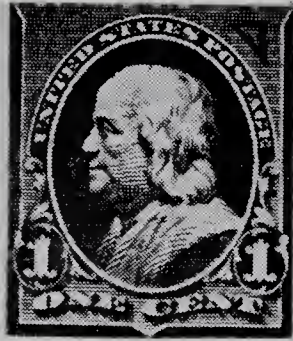
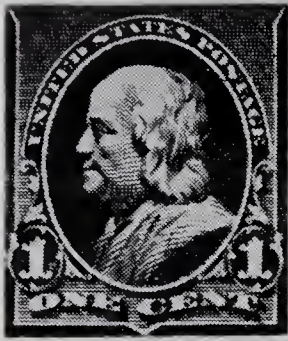
Size of design 18.5x22 mm.  
Size of die A. B. N. C.-C-223  
61x62 mm.

Large die engraving of 1890 1 cent design with pencil drawing of a triangle 3.5 mm. high with straight side next upper left arched label and a freehand ink horizontal line in upper right. On India paper die sunk on card; (unique)

black



247E-A.



247E-Ba.

**247E-B. ONE CENT.**

An experimental lay down die contains an 1890 1 cent die proof 4 mm. to left of a similar design with a triangle Type I only touching 15 lines of background, in upper right corner only. This same lay down die also contains two 2 cent designs 18 mm. below and spaced 5.5 mm. apart, albino or lightly inked in the same color as 1 cent, which are generally separated from the pair of 1 cent used for trial colors which have the proportional parts of color mixture noted thereon as listed below.

- a. On semi-glazed white wove paper with pencil notations; (rare) ultramarine (marked) "No. 1. From die before being worked over."

blue (marked) "1X-3U1. Blue, 1 Chinese Blue, 2 white."

- b. On white cardboard. (scarce) Each with lead pencil notations. All but one seen are cracked horizontally.

Marked as follows:—

"1-1 Antwerp, 4 Ultra."

"2—little lighter—"

"1 Antwerp, 1 Ultra."

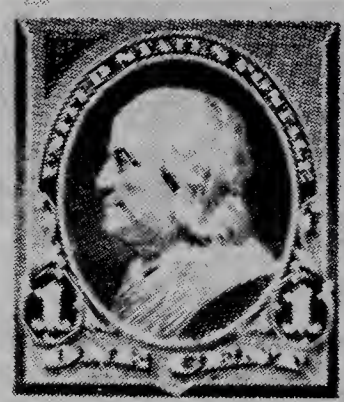
"4 Cobalt and Indigo"

"No. 6"—Antwerp blue

"No. 6—With little Antwerp blue"

- c. Same as a. but from a single die larger than paper printed on, with Type 1 triangle only 15 lines high in upper right corner only; on India paper 50x52 mm. on card; (rare)

dusky green



247E-C.

**247E-C. ONE CENT.**

A. B. N. C. die C-223 with left triangle 18 lines high in upper left corner only, the inner lines are very thick, "black ink"; on India paper die sunk on card; (very rare)

dusky blue-green

**247E-D. ONE CENT.**

Similar to 247E-C with left triangle 18 lines high but inner line is almost as thin as outer line of triangle.

On India paper die sunk on card; (very rare)

dusky blue-green

**247E-E. ONE CENT.**

Frame re-engraved by James Kennedy. Vignette re-engraved by G. F. C. Smillie.

Similar to 247E-D, with left triangle 18 lines high but inner line is same thickness as adopted.

(Note - illustrations in Scott's Catalog showing 22 lines are wrong) On India paper die sunk on card; (very rare)

dusky blue-green

**247E-F. ONE CENT.**

Incomplete engraving of entire design as adopted, with both triangles, on A. B. N. C. Die C-223. Unfinished at coat collar, scroll under U, horizontal lines on frame oval line of vignette, etc., and the background of vignette is not re-etched. On India paper die sunk on card; (rare)

ultramarine  
blue ("Cobalt 2-Indigo 4")



**250E-A. TWO CENTS. TYPE I.**

Size of design 18.5x22 mm.  
Size of die C-224 61x62.5 mm.

Large die engraving of 1890 2 cents design with pencil drawing of a triangle 2.5 mm. high in upper left corner only. On India paper die sunk on card; (probably unique)

black

**250E-B. TWO CENTS. TYPE I.**

Size of die 92 mm. wide.

An experimental lay down die (see 247E-B) with an 1890 2 cents die proof 5.5 mm. to left of a similar design with two small triangles. Type I touching only 14 lines of background.

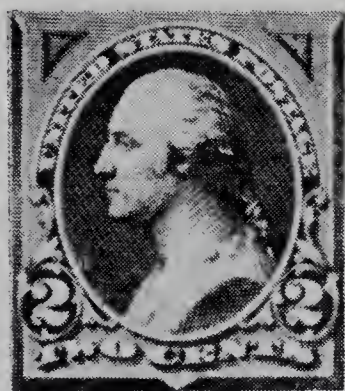
Used for trial colors which have the proportional parts of color mixture noted thereon as below, on card; (scarce)

"1 R & D Lake, 1½P. white"  
"M3 1 white, 7 Gem Lake, ¼ Car. Lake"

Add—Marked as follows:—

"2 White, 4 Ger. Lake No. 1,  
½ R & D Lake"

"Opal Red"  
"Opal Orange"  
"Opal Maroon"



205E-B

Dec. 15, 1894.

**250E-B. TWO CENTS. TYPE I.**

Size of die 61.5-62.5 mm.  
Frame re-engraved by James Kennedy.

A. B. N. C. die C-224 annealed and triangles Type I engraved in upper corners touching 18 lines high as adopted but top hair, forehead and shoulder were lightened as adopted.

On India paper die sunk on card marked No. I; (rare)

**250E-C. TWO CENTS. TYPE I.**

a. Incomplete engraving of entire design. Compare with 1890 A. B. N. C. die C-244. Shadows on frame are not etched. Lines in foliage front collar and oval line at bottom of vignette have not been recut. There are dots, not lines, over corner of eye. There is only one line on truncated scroll to left of right 2 and no line on similar scroll to right of left 2. Shadows of TWO CENTS not etched. On India paper die sunk on card; (rare)

bright red  
light red  
dark red  
deep orange-red

b. Similar to a. but a line has been added on scroll to right of left 2. On India paper on card inscribed in ink "No. 1." and at top "A.B.N. Co. Die worked over and ornaments put in."

medium deep red

c. Incomplete engraving of entire design.

There are two lines on truncated scroll to left of right 2, one of which was later removed. The same scroll at the right of left 2 is unfinished. This essay printed before profile of nose and forehead was lightened and before the shadows of TWO CENTS were etched. There are short dashes on inside of outer edge of white oval in lower right. The veins on scrolls about both figure 2's are not recut.

On India paper die sunk on card; (rare)

With pencil notations "No. 1." "28" "9" "Old A.B.N.Co. annealed & triangles engraved & rehardened to take up roll for plate." (unique)

medium deep red

d. Incomplete engraving of entire design.

Bottom of ear is still angular and not yet rounded, and dots on lobe not yet gathered into two lines. Dot shading under corner of eye not yet gathered into four lines. Shadows of TWO CENTS have been etched.

A.B.N.C. Imprint and die No. C-224 clearly printed.

On India paper die sunk on card; (rare)

medium deep red

Dec. 1894.

**251E-A. TWO CENTS. TYPE II.**

Size of die 57x76 mm.  
Head re-engraved by G. F. C. Smillie.

- a. "2/Transfer from roll taken from No. 1 (250E-C) so as to change portrait and make cameo effect. Unfinished." Top of head is not silhouetted. The triangles are Type II as adopted.  
On India paper die sunk on card; (probably unique)

dark violet-red

- b. Similar to a. but hair in front of ear unfinished and forehead and hair are lightened. On India paper die sunk on card; (rare)

dusky grey

**252E-A. TWO CENTS. TYPE III.**

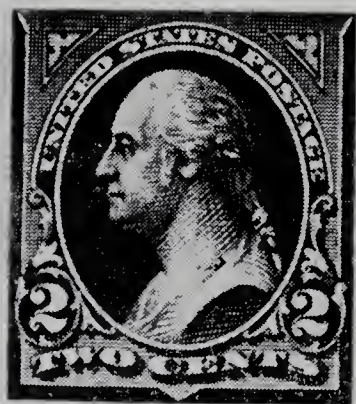
Size of die 57x81 mm.  
(Size of adopted die 59-5x71 mm.)

- a. Incomplete engraving. Top of head without silhouette, shadow over eye, etc. unfinished.  
Die on India paper; (rare)

medium deep red

- b. Incomplete engraving. Shadow over eye unfinished, etc.  
On India paper die sunk on card; (rare)

dusky blue-green  
dark violet-red



252E-B.

Oct. 9, 1895.

**252E-B. TWO CENTS. TYPE III.**

Size of design 19x22 mm.  
Size of die 56x80.5 mm.  
Discarded die. Vignette is over-engraved. Too much shading on front hair, cheek, nose, below eye, and darker background. Hair in front of ear very prominent.

On India paper die sunk on card; (rare)

light carmine  
green



253E.

**253E. THREE CENTS.**

Size of die 60x63 mm.  
Vignette worked over by G. F. C. Smillie.  
Frame worked over by James Kennedy

- a. Similar to design adopted but with triangle Type II. On India paper die sunk on card;

dusky blue-green (rare)  
dark red-violet  
dusky red-violet (scarce)

- b. Same die sunk on card; (rare)  
violet

- c. 1903. Small die on white wove paper from 83 albums; (Scott's 253P2)

dark violet



254E-A.

**254E-A. FOUR CENTS.**

Size of design 18.8x22 mm.  
Size of die sinkage 61x63 mm.



Vignette re-engraved by G. F. C. Smillie.

Frame re-engraved by James Kennedy.

Incomplete engraving of entire design.

- a. A.B.N.C. die No. C-226 (albino) with triangles added. Line under wings of collar are missing. Oval line about vignette is not recut and hair, beard, forehead, neck, collar, shirt, etc. not complete as on completed design.

On India paper die sunk on card; (very rare)

dark yellow-brown

- b. Shadows in lettering, etc. not etched. Faint lines under collar not completed. Oval about vignette not recut. A.B.N.C. imprint and die No. not inked.

On India paper die sunk on card; (rare)

dark yellow brown

- c. Beard, collar and necktie, etc. unfinished. A.B.N.C. imprint and die No. not inked. Some veins on foliage recut under oval lettering label. On India paper die sunk on card; (rare)

dark brown



255E-A.

#### 255E-A. FIVE CENTS.

- a. Size of design 19x22 mm.  
Engraved frame of die C-227 with vignette cut out and mounted over an engraved portrait of Washington. Both on India paper 41x53

mm. mounted on white wove paper 48x75 mm.; (unique)

black

- b. Same vignette only. On India paper; (rare)  
green



255E-B.

#### 255E-B. (M-122) FIVE CENTS.

Size of design 19x22 mm.

Engraved design as adopted with photo of William H. Seward mounted in vignette, cut close and mounted on white card 74x84 mm. (unique)

black



255E-C.

#### 255E-C. FIVE CENTS.

Size of design 18.8x22 mm.

Size of die sinkage 62.5x75 mm.

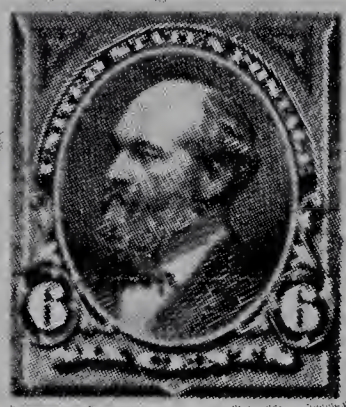
Vignette re-engraved by G. F. C. Smillie.

Frame re-engraved by James Kennedy.

Incomplete engraving of entire design. There is no oval border line about vignette.

Pencil notation "Before re-entry."  
On India paper die sunk on card; (rare)

orange-brown



256E-A.

**256E-A. SIX CENTS.**

Size of design 18.8x22 mm.

Size of die sinkage 62x61.5 mm.

Vignette re-engraved by G. F. C. Smillie.

Frame re-engraved by James Kennedy.

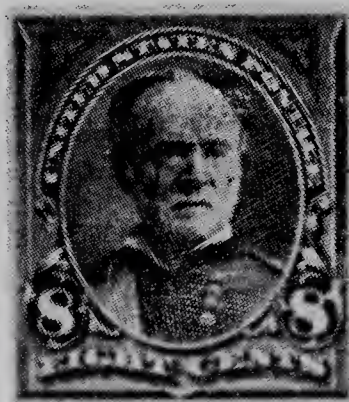
Incomplete re-engraving of A.B. N.C. die No. C-228.

- a. Garfield's right eye has a white spot and shadows not darkened. Diagonal lines on beard under mouth are missing and lines on coat unfinished. On India paper die sunk on card; (rare)

dark red

- b. Diagonal lines on beard under mouth incomplete and lines on coat not yet as dark as on completed die. On India paper die sunk on card; (rare) Pencil notations "Before re-entry. Engraved by Chas. Skinner."

dim dusky red



257E-A.

**257E-A. EIGHT CENTS.**

Size of design 18.8x22 mm.

Size of die sinkage 58.5x60 mm.

Vignette re-engraved by G. F. C. Smillie.

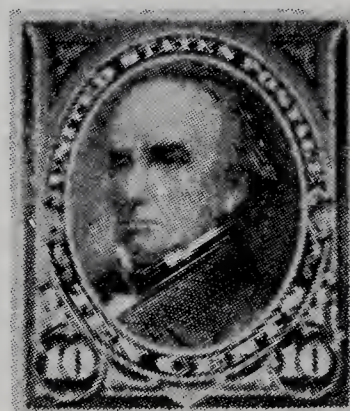
Frame re-engraved by James Kennedy.

Incomplete re-engraving of A.B. N.C. die No. C-303.

Lines on coat not recut darker and background of vignette not etched dark.

On India paper die sunk on card; (rare)

dusky red-violet



258E-A.

**258E-A. TEN CENTS.**

Size of design 18.8x22 mm.

Size of die sinkage 61.5x61.5 mm.

Vignette re-engraved by G. F. C. Smillie.

Frame re-engraved by James Kennedy.

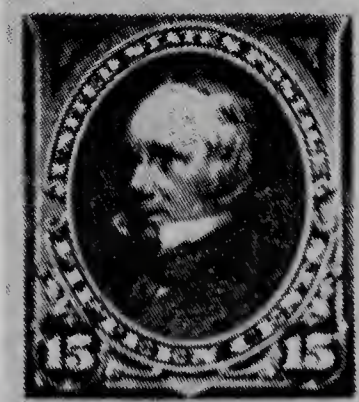
Incomplete re-engraving of A.B. N.C. die No. C-229.

- a. Unfinished shading on cheek, in ear, etc. On India paper die sunk on card; (rare)

dark brown

- b. Same but shading under eye on cheek is unfinished. On India paper die sunk on card; (rare)

red-brown



259E.



**259E. FIFTEEN CENTS.**

Size of die 62x62 mm.  
Incomplete engraving. Similar to design adopted with part of the circular lines about the numerals extending into the colorless oval below FIFTEEN CENTS (as 1898 10c Type II.)

- a. On India paper die sunk on card; (scarce)

dark red-orange  
deep orange-yellow  
dull dark yellow  
dull greenish-yellow  
dark blue  
dark red-violet

- b. 1903. Scott's 259P2 small die from Govt. album. On white wove paper; (83 made) very dark blue

- c. 1915. On pale cream soft wove paper;

dusky blue  
olive

**260E. FIFTY CENTS.**

Size of die 51x97 mm.  
Vignette worked over by Wm. G. Phillips.  
Frame worked over by Lyman T. Ellis.  
Incomplete engraving. Similar to design adopted with part of the circular lines about the numerals extending into the colorless oval below FIFTY CENTS (as 1898 10c Type II).

- a. On India paper die sunk on card; (scarce)

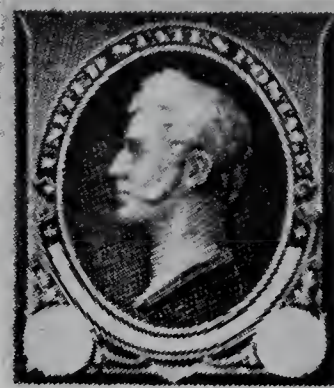
deep red-orange  
black

- b. 1903. Scott's 260P2 small die from Govt. album. On white wove paper; (83 made)

deep orange

- c. 1915. On pale cream soft wove paper;

deep red-orange

**261E-Aa.****261E-A. ONE DOLLAR.**

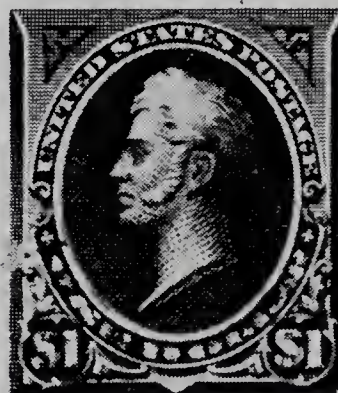
Size of design 19x22 mm.  
Size of die 50x101 mm.  
Vignette re-engraved by Wm. G. Phillips.

- a. The A.B.N.C. 1890 engraved design of the 90 cents with value lettering and circles blank. No triangles.  
Die on India paper on card; (very rare)

black

- b. Same, with head partially re-engraved and with shadows and background etched darker. Die on India paper die sunk on card; (very rare)

blue-green

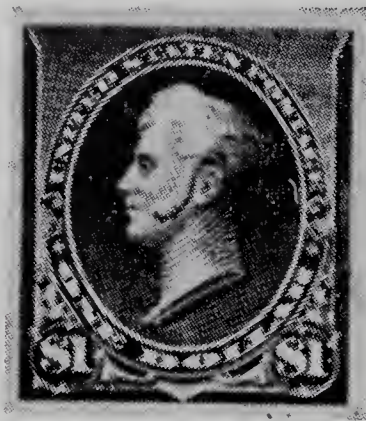
**261E-B.**

**July 14, 1894.**

**261E-B. ONE DOLLAR.**

Size of design 19x22 mm.  
Model of engraved vignette mounted on 1890 engraved frame with triangles drawn in lead pencil and values painted in white and black. On India paper cut close and mounted on white card 63x101 mm. on bottom of which is written in ink "O. K. July 14/94 TFM."; (unique)

green vignette, black frame



261E-C.

**261E-C. ONE DOLLAR.**

Same as 261E-Ab with value lettering and circles added, but background in circles are unfinished and there are no triangles. Die on India paper die sunk on card; (very rare)

dark indigo blue

**261E-D. ONE DOLLAR.**

- a. Incomplete engraving of entire design. Hair on top and back of head, whiskers and back of neck, and shading in value circles unfinished. Triangles are engraved. On India paper die sunk on card; (rare)

black

- b. Same as a. but hair at back of head and whiskers are darker and face in front of whiskers is darker as on design adopted. Circular lines extend into colorless oval. Die on India paper, die sunk on card; (rare)

black

blue-green

**261E-E. ONE DOLLAR.**

Size of die 48x52.5 mm.

Vignette worked over by Wm. G. Phillips.

Incomplete engraving. Similar to design adopted with part of the circular lines about the numerals extending into the colorless oval below ONE DOLLAR (as 1898 10c Type II).

- a. On India paper die sunk on card; (scarce)

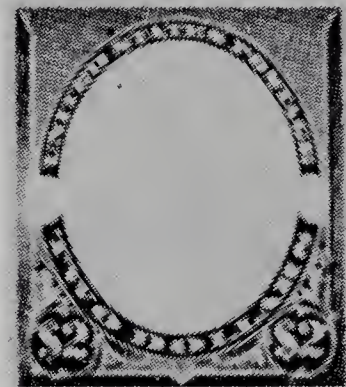
black

- b. 1903. Scott's 261P2 small die from Govt. album. On white wove paper; (83 made)

gray-black

c. 1915. On pale cream soft wove paper;

black



262E-A.

**262E-A. TWO DOLLARS.**

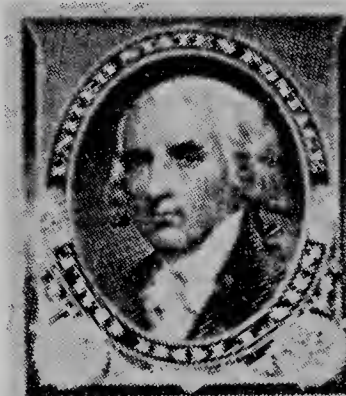
Size of design 19x22 mm.

Size of die 50x101 mm.

Frame re-engraved by Lyman F. Ellis.

Incomplete engraving of frame only. The \$2 in circles are smaller than on design adopted. Die on India paper, die sunk on card; (very rare)

blue-green



262E-B.

**262E-B. TWO DOLLARS.**

Size of design 19x22 mm.

Size of die 51x112 mm.

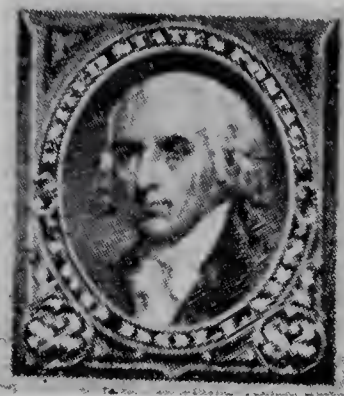
Frame re-engraved by Lyman F. Ellis.

Incomplete engraving of entire design. \$2 engraved in outline only on right side.

On India paper die sunk on card; (probably unique)

black





262E-Cb.

**262E-C. TWO DOLLARS.**

Size of die 51x112 mm.

Vignette engraved by G. F. C. Smillie.

Frame engraved by Lyman T. Ellis.

**Oct. 13, 1894.**

- a. Incomplete engraving of vignette and frame. Shading of vignette unfinished and there are no veins in leaves about both circles containing \$2. On India paper die sunk on card; (probably unique)

black

- b. Incomplete engraving. Inside of right border line above \$2 unfinished. On India paper die sunk on card; (rare)

black

The following colors were ordered, but not seen:

blue  
lake  
green  
vermilion  
rich brown  
purple

- c. Same as b. with border line completed; on India paper die sunk on card; (rare)

black

- d. 1903. Scott's 262P2 small die from Govt. album. Part of circular lines extend into oval. On white wove paper; (83 made)

navy blue

- e. 1915. On pale cream soft wove paper;

black



263Ea.

**263E. FIVE DOLLARS.**

Size of die 50x112.5 mm.

Vignette engraved by Wm. G. Phillips.

Frame engraved by James Kennedy.

**Oct. 13, 1894.**

- a. Incomplete engraving. There is only one line in each scroll to right and left of \$5 (design adopted has two lines each). Inner line of right border above \$5 unfinished, ect. Veins on leaves about right circle unfinished. On India paper die sunk on card; (rare)

black

- b. Similar to a. but horizontal lines cut into outer oval line at top and inner oval line above L and R of DOLLARS required retouching as directed by penciled instructions. There are two lines in scrolls below DOLL as on adopted design. On India paper die sunk on card; (probably unique)

black

The following colors were ordered, but not seen:

blue  
purple  
green  
lake  
vermilion  
rich brown

- c. 1903. Scott's 263P2 small die from Govt. album. Part of circular lines extend into colorless oval. On white wove paper; (83 made)

dusky green

- d. 1915. On pale cream soft wove paper;

dusky bluish-green

(To be continued)

## Contemporary British view of stamp design expressed in

# “Royal Mail Stamps”

A review by GEORGE W. BRETT

THE subtitle to this book states that it is “a survey of British stamp design.” The author, Stuart Rose, was Design Director for the British Post Office from 1968 until his retirement in 1976, and as such was also a member of the Post Office Stamp Advisory Panel during the same period. His prior associations were also impressive so that he brought to his post an extensive background of training and application in the design field, particularly relating to printing and industrial applications. He thus comes with strong qualifications even though he does not claim to be a philatelist or a stamp collector “in the accepted meaning.”

As thus indicated, this book will be of more than ordinary value for those interested in stamp design and its development. The author starts with the Penny Black and covers things generally up to date but most of the book deals with the British issues of the last 20 years. Some 75 pages carry illustrations, mostly black and white but with color on 20 pages. The illustrations are mostly of issued stamps but there is a strong showing of essays (preliminary and proposed designs), particularly for a number of “case histories” that are presented in detail.

First he settles the question of whether postage stamps are representative of industrial design or fine art by associating them with the former. In other words, their designs should first be judged on their functional requirements and secondarily on their artistic qualities. What are the factors? The author cites four major ones:

1. operational requirement for mail.
2. subject choice.
3. standards of designer.
4. ability of printer.



Further is the stamp-issuing policy of the country. For example, the policy of the British Post Office is currently stated to be—in connection with the issuance of commemoratives, specials, and pictorials—to commemorate a person or event, etc. “. . . or, more recently, as part of the considered Post Office marketing policy to increase both the number of collectors of UK stamps and the volume of sales to existing ones.” Does this sound any different from the policy we are also experiencing in the U. S.? Not a whit. Incidentally, the British Post Office is a public corporation (from 1969), and that is one reason why today it is as deep or deeper into a marketing approach when it comes to stamps as our U.S. service cor-



poration. This is a point which most collectors in this country do not seem to appreciate or understand.

Another pithy statement, and a point not properly considered by our many self-made U. S. design critics, is that "... not all subjects, however worthy . . . , will necessarily make a good design." And there are any number of similar comments in the book, indicating the depth of the author's presentation.

Of particular interest is consideration of the growing pains of the British design efforts of recent years such as, at first, a lack of consistency or coherence in design and the practice of issuing mixed-subject items. The latter was the use of different denominations as a single issue which included different subjects or anniversaries, a kind of omnibus type of thing. For example, in 1968 there was a 4d Trades Union Congress, a 9d on the 50th anniversary of Votes for Women, a 1 shilling for the 50th anniversary of the Royal Air Force, and a 1s9d for the 200th anniversary of Captain Cook's first voyage of discovery. Four different, unrelated subjects, but one issue.

The author mentions that the subjects considered each year result from about 200 suggestions from the general public and an in-house list. This means thousands of possibilities in a few years' time, and probably not too much different from our own situation in the U. S. except that I get the feeling that there is much more official input and management in Great Britain.

I never cease to wonder at how positive designers and other artist types are as to whether something is good or bad—as frankly to me most of it is simply "gray"; that is, not particularly moving one way or another. Thus I cannot personally always agree with the statements or views expressed by the author but I find his candid expression and reasoning of interest, even if not always clear. But for his judgments as to what is or was good or bad, he has tried to present rationale and not just feelings—though sometimes simply expressing uncertainty—and it is my thinking that he is a bit biased toward the designer, which is probably to be expected as he is one himself. The British setup is a bit different than ours, too, but the problems are familiar, albeit handled by a different consideration-and-approval hierarchy, the Queen having the final say as a general statement.

What does come through as one reads the author's recounting of the problems and solutions for the different issues is that by and large our own Postal Service people and those on our stamp advisory committee have similar questions, similar doubts, similar gambles, and the like. So I would say that anyone wanting an idea of what transpires in most countries in the search for suitable subjects, suitable designers, and designs has only to read this book and it will be laid out for them. Sure, there will be differences, for in the case of the British the author was the Design Director, as has been mentioned, so you are presented here with primarily his viewpoints, his choice of designers, his slant toward symbolism and against pictorial renditions, and so forth. Still, he has brought in the opinions of others as







well, including designers and marketing staff.

But designs are a very subjective thing and we as stamp collectors are bombarded—if one considers the world—with thousands of them each year. Consequently while one can appreciate the efforts of the British to break the conservative mold of their past, one can still see that they are not completely relaxed as yet. Thus they are still very much concerned with style and symbols, the proper use of the Queen's head on most of their stamps, and the avoidance of political leanings if at all possible. The presence of the Queen's head makes for a design problem but still the head is no different than the use on our stamps of "U. S." or "U. S. A." as it is for the same purpose—a designator of the country of issue.

Average collectors are very superficial in their reaction to designs. Take the social reform set of Great Britain, issued in 1976. Here is certainly an atrocious looking bunch of stamps if there ever was one—by no stretch of the imagination could they be claimed to be pretty—and that was part of the statement that the designer, David Gentleman, was trying to make. And Stuart Rose went right along



with him as you can read in this book. But to the average collectors it was thumbs down as all the criteria that they seem to apply (the vocal ones anyway) concern how it affects them esthetically. Well, the world isn't like that and while collecting stamps may be fantasyland to them it isn't for issuing authorities.

The author says that the BPO is cognizant of a limited responsibility to "give the public what it wants", but this responsibility is limited by the public's inability to arrive at a consensus. Therefore the BPO realizes that in the field of postal specialism, "it may know better." In the final analysis, the author says, "Public appraisal of a stamp will be based on what it sees, and what the public does not see are the supposedly sound selling points and operational requirements which have been built into the design." That, according to Rose, is the way stamps are judged.

Published in 1980 by Phaidon Press Limited, Littlegate House, St. Ebbe's Street, Oxford, England, comprising 128 p. hardbound. Priced at 9 pounds and 95 pence (a bit more than \$20), our copy was purchased through a regular book dealer in London. Inquiry of the publishers should indicate availability in this country for those interested.



*Syngraphic Gleanings from the National Archives**by Dr. Glenn E. Jackson***Bank Note Printers' Correspondence About  
Personnel & Conscription Problems, 1862**

New York August 6th 1862

Sir:

The undersigned respectfully represent that out of the whole number of persons in their employment who are engaged upon U.S. Legal Tender Notes, there are some thirty or more who are subject to draft under the present order of the President, and while there is no desire on the part of these men to avoid their obligations in this regard, yet should we be deprived of their services at this time it would be impossible to supply their places and we deem it our duty to express to you our fears that we should not in that case be able to furnish the notes with sufficient rapidity to meet your requirements. We not only placed all our usual force upon the government work, but in order to meet its wants we have been compelled to increase that force from time to time, till we have absorbed all the trustworthy men to be found, who from having some imperfect knowledge of the business, could be made available for the purpose. There being but a limited number of men who are qualified to do this kind of work and these being all engaged upon and actually required to produce the daily supply to meet the exigencies of the government in regard to time, it would seem to be a matter of public necessity that these men should be retained in their present service,—nor should it in our judgment, form a precedent for exemptions in other cases, for in almost all other kinds of employment, laborers can be procured without difficulty to supply the places of those who may be withdrawn. When the war broke out we sent about forty of our men into the Army, some of whom are still there, and while we should regret the necessity of withholding any aid in our power to render to the government in putting down this accursed rebellion, yet we should still have the consciousness of serving it one way if not in the other.

Should you concur in our views, we would respectfully suggest an immediate interposition on your part, to provide for the exemption of the employees of the American and National Bank Note Companies, or if less liable to objections as a precedent, that provision be made whereby such of those employees as may be actually drafted may be excused on the ground that they are engaged in an important public service which cannot be interrupted without detriment to the public interests.

We have the honor to be, Sir,  
with great respect,  
your obt. servants,

Tracey R. Edson, *President*  
American Bank Note Company

F. Shepard, *Prest-pro tem*  
National Bank Note Co.

*Hon. S.P. Chase*

*Secretary of The Treasury*

*Washington, D. C.*

New York, Oct. 20, 1862

Sir:

I respectfully request that you will have the goodness to direct payment of our bills for work done in August last, amtg. to \$52,590.54.

I regret the necessity of troubling you, but we have our 500 people employed on U. S. Legal Tender Notes and on our payments on account of this work average \$8,000 per week.

Hoping you will excuse my importunity under the circumstances, I have the honor to be Sir,

Very respectfully

Your obt. servant

Tracy R. Edson, *Prest.**Hon. S.P. Chase**Secretary Treasury**Washington*

New York 12th Aug 1862

Sir:

Owing to sickness and exhaustion among our overworked employees who are engaged upon the U.S. Notes caused by the extreme heat of the weather, it is with great difficulty that we can meet your requirements, and in view of your order of 8th. inst. for an increased daily supply, it becomes still more important that no one capable of doing this work should be withdrawn from it by the operation of the recent order for a draft.

My earnest desire to prevent disappointment and inconvenience to your Department, will, I hope be my apology for troubling you again on this subject.

I have the honor to be,

Very respectfully,

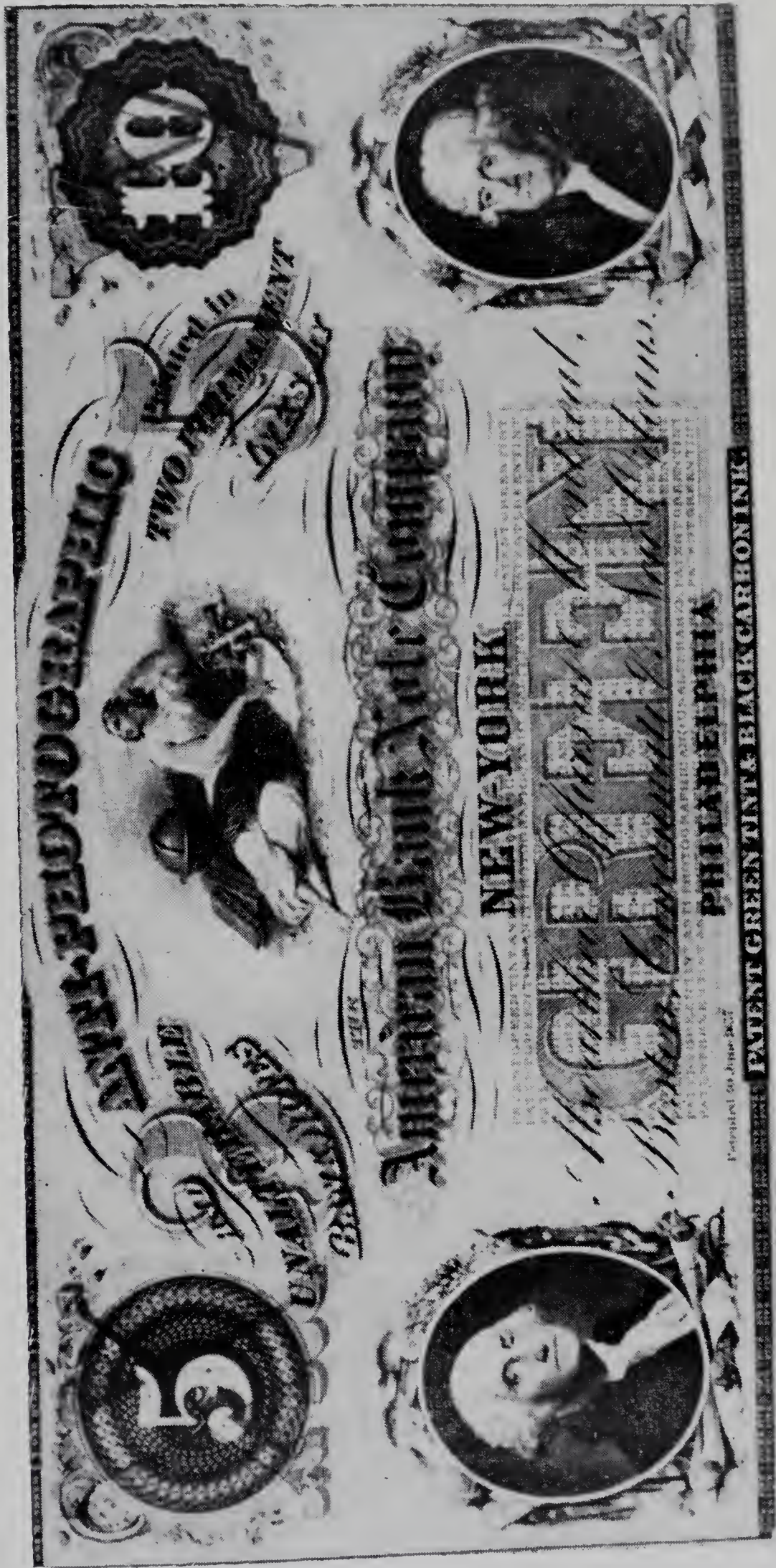
Your Obt. Servant

Tracy R. Edson, *President**Hon. S.P. Chase**Secretary Treasury**Washington*

See related illustration

on Page 191. 





The above advertising note of the American Bank Note Co. for its patent green and black carbon ink illuminates the points made about durable printing inks for Civil War era paper money in the correspondence printed in Journal No. 147, pp. 118-120.



# Auction Accents

## Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:  
 Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:  
 Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

### For Philatelists

#### 20th Century U. S. Proofs in George Turner Collection Sale

The following lots of 20th century U.S. proofs in the George Turner collection sale were sold Oct. 7-8, 1980 by Daniel F. Kelleher Co., Inc., Boston:

(Editor's note: The Ohio River proof described as "reverse impression die proof on leather" actually is a transfer roll proof on tan card, according to George Brett.)

14c. Blue (565P1), Large die proof on India mtd. on card, "Approved March 24, 1923, Harry S. New (ms.) Postmaster General" on front, serial #1208108 on rev., V.F., fresh, scarce, faint shallow thins at B. from mounts.	\$700.00	\$270.00
25c. Deep Green (568P1), Large die proof on India mtd. on card, "Approved September 28, 1922, Hubert Work (ms.) Postmaster General" at B., V.F., fresh, serial #1175569 on back.	700.00	360.00
25c. Deep Green (568P), Large die proof of vignette on India mtd. on card, frame cut out, pencil "Sept. 26", (prior to approval) date at B., F.-V.F., serial #1174657 on back.	Est. Net 300.00	150.00
2c. White Plains (629P 1a), Large die proof on white wove, Serial #362302, V.F., vert. crease at L., small lt. toned spots, couple small thins.	700.00	320.00
2c Ohio River (681P), Reverse impression die proof on leather, F.-V.F., scratch across impression.	Est. Net 150.00	120.00
3c Conn. (772P), V.F. small die proof. Rare, only a few exist.	700.00	320.00
2c. Roosevelt (931P1), Engraver's stock proof (large die proof on India mtd. on card), serial #870780A on back, V.F., Fresh, paper cut by initial "C" on back, rare.	750.00+	170.00
3c Fipex (1076P1), Large die proof on India mtd. on card, signed "George A. Payne, Letter Engraver," V.F., serial # on back.	800.00	230.00

#### Harmers of New York. Sale of June 17-19, 1980.

##### United States

##### 1869 Pictorial Issue

1c to 90c, compl. set, plate proofs on card, generally very fresh colors, 2c tiny corner flaw well clear of design, very fine set	(112P-22P4)	(970.00) 1250.00
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1c scarlet, large die essay 38x64mm. on India (unmounted), small faults outside vignette itself, fine. Scarce .....(112E-Db)	—	240.00
1c blue, draped bust large die essay on Ivory paper, about 51x55mm, extremely fine example of this scarce and popular essay .....(112E-Eb)	—	525.00
2c to 90c compl. Hybrid die proofs mounted on home-made cards, few negligible spots, 24c faulty, fresh and mostly very fine .....(113-22P2)	2775.00	425.00
1c buff, plate proof on card, slight chipping on surface well clear of design, otherwise fine .....(112P4)	95.00	40.00
2c brown, plate proof on card, tiny chipped area at upper right, fine .....(113P4)	55.00	15.00
3c, 6c and 30c, plate proofs on card, all faded, the last badly so. fair .....(114, 115, 121P4)	270.00	30.00
10c yellow orange, plate proof on card, very fine .....(116P4)	65.00	65.00
12c dark red brown, large die essay on India, approx 47x50mm negligible margin faults as usual on these, fine and scarce .....(117E-Cb)	—	210.00
12c green, plate proof on card, very fine .....(117P4)	70.00	70.00
12c bluish green, bottom blk of 8 with Pl. No. and part arrow, plate proof on India, inclusion resulting in slight penetration between Pos. 2 and 6, otherwise very fine .....(117P3)	700.00	500.00
15c brown & blue, type III (as always), plate proof on card, margin flaw, otherwise very fine .....(129P4)	75.00	50.00
24c light green & violet, plate proof on card, very fine ... (120P4)	100.00	80.00
30c blue & dark carmine, top left Impt. block of ten, without Plate Number, brilliant fresh colors. An extremely fine and most attractive showpiece. ....(121P3) (2400.00+)		3250.00

1893 Columbian Issue

1c to \$5, the complete set of large die proofs, die sunk on card in original presentation book, each signed (outside actual die sinkage), in pencil by the designer, Alfred Major and the various engravers. An exceptionally fine and immaculate set of these rare proofs .....(230-45P1)	12500.00+	12500.00
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1933 to 1935 Small Die Proofs

1933 Newburgh 3c violet, very fine .....(727P2)	675.00	360.00
1933 N.R.A. 3c violet, very fine .....(732P2)	750.00	450.00
1933 Kosciuszko 5c blue, light bend, very fine .....(734P2)	725.00	380.00
1935 Connecticut Tercentenary 3c violet, very fine .....(772P2)	700.00	425.00
1935 San Diego 3c purple, very fine .....(773P2)	700.00	425.00
1935 Boulder Dam 3c purple, light wrinkles, very fine ... (774P2)	700.00	360.00
1935 Michigan Centenary 3c purple, very fine .....(775P2)	700.00	425.00

Official Issues

1873—Executive Dept.

1c to 10c, compl. set, large die proofs, very fine .....(O10-14P1)	750.00	600.00
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1873—State Dept. Plate Proofs on Card

1c to \$20, issue compl., very fine. A choice set .....(O57-71P4)	528.00	425.00
\$5 green & black, very fine .....(O69P4)	125.00	65.00
\$10 green & black, very fine .....(O70P4)	100.00	65.00
\$20 green & black, very fine .....(O71P4)	100.00	70.00

George Alevizos, Santa Monica, Cal. Sale of April 21, 1980.

Brazil

1932 10,000r Zeppelin, Hesshaimer photographic essay in blue on coated paper, 100x83mm, VF. ....	\$50	\$62
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Colombia

1932 2c Oil Wells (#412) die proof in red and trial color die proof in green, both on wove paper, 37x43mm, VF. ....	\$100	\$110
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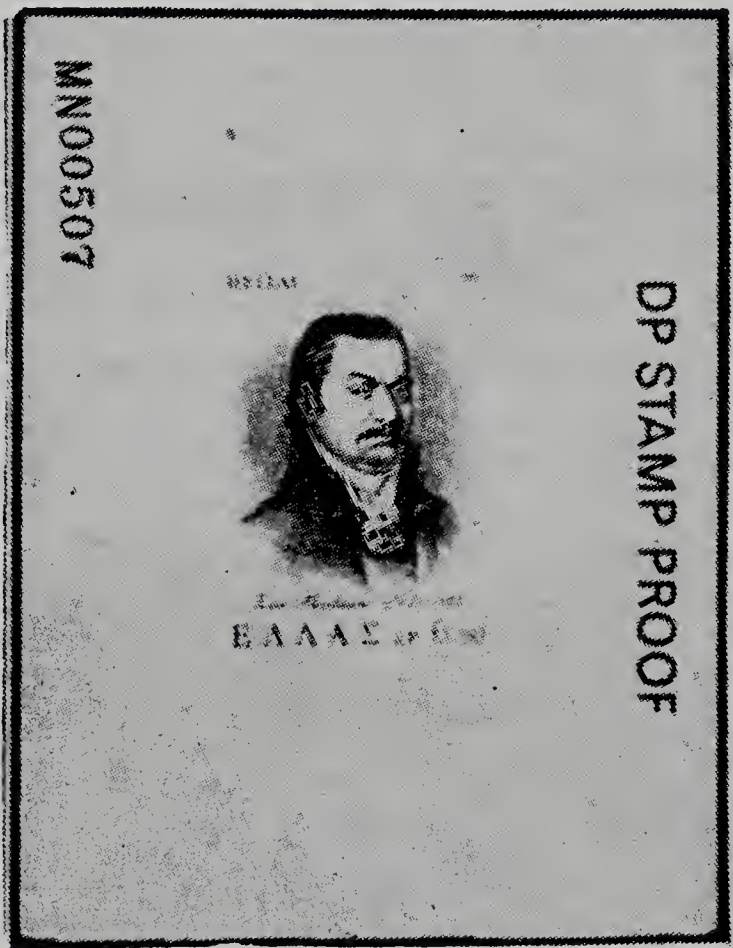
Ecuador

1938 5c Liberty (#367) die proof on India, 59x40mm, small faults, appears VF. ....	\$60	\$52
1942 30c Chimborazo (#407) die proof on India, 45x42mm, few margin thins, otherwise VF. ....	\$40	\$46
1942 20c Devil's Nose (#410) die proof on India, 47x42mm, small tear in design, appears VF. ....	\$25	\$30
1945 Sucre Monument set (C142-6) of die proofs on card, VF .....	\$200	\$220

Honduras

1939 1L Hospital (C89) unfinished die proof in black on card (55x45mm), VF. ....	\$100	\$90
AIR OFFICIALS. 1939 Merchant Flag unfinished die proof in black on card (55x45mm), faint toning. F-VF. ....	\$100	\$90
1939 Merchant Flag (CO44-51) complete set of finished die proofs on gummed paper (55x45mm), VF. ....	\$200	\$160

Greece



1906 Olympic Issue

2L (#185) trial color proof on watermarked wove paper, double impression in black and red, NH, VF .....	\$75	\$60
20L (#189) trial color proof in ultramarine on watermarked wove paper, margin copy, VF. ....	\$100	\$110
40L (#192) trial color proof in pale blue on card, VF. ....	\$60	\$70
1d (#194) cut-down die proof on card, insignificant soiling, rare, F-VF. ....	\$150	\$200

1927-40 Issues

1927 2 lepta (unissued value) cut-down die proof in black on wove paper, some thins and ink smears on front, only four known, Fine. ....	\$350	\$400
1930 5d Capodistria (#349) cut-down die proof on greenish wove paper, 42x47mm, VF. ....	\$175	\$170
1933 100d Youth of Marathon (#380) photographic essay, 47x54mm, instructional pencil notations in margin, VF. ....	\$225	\$210



1957-75 Issues

1965 1.50d Venizelos (#824) progressive die proof in green on gummed paper, very rare, VF. ....	\$500	\$500
1973 6.50d Varvakis (#1105) die proof in blue on coated paper, printer's inscriptions in black, bottom right corner crease, F-VF. ....	\$500	\$475
A similar proof in blue for the 2d Apostolos (#1102), some light wrinkles, F-VF. ....	\$500	\$475

Robson Lowe Ltd., London. "Diamond Jubilee Sale", May 8, 1980.

Great Britain

1839-40 essays

Two sheets, the first (202x369 mm.) with manuscript title "Rejected Stamps for the Penny Post 1840" bearing the Perkins, Bacon and Petch engraving comprising the Ten Commandments engraved in a 14 mm. circle repeated six times with two 29 mm. circles containing Peace, Commerce and Britannia and ten designs by Beaufort House submitted by C. F. Whiting, two being the oval and circular embossed types, the two square black and red types, the other six demonstrating various security background engravings. The second (200x363 mm.) bearing the Whiting circular and oval albino embossed adhesives, the envelope front circulated with "The Post Office Circular" of 30 April 1839, the rare black oval 1d. and the strip of five 1d. essays (three inscribed) in black and red. Also a security panel for the back of an envelope or cheque or bank note. .... £2000 £2600

Note: See the P.J.G.B. March 1980 for a more detailed description and illustration of the second sheet. Although all have been previously known, they are unknown to us in this format. Seven of these essays were submitted for the Treasury Competition in 1839.

Myers & Co.'s typographed essay in slate-blue showing the Royal Arms with six tablets with the following lettering on a red ground "POST OFFICE STAMP/HALF OZ./1 PENNY/TO CARRY NOT EXCEEDING ½ OZ.". Two corners creased, barely affecting appearance. .... £500 £425

Note: This essay was probably submitted early in 1840

Falkland Islands

1903 King Edward VII head die proof in black on die sunk paper adhering to paper and endorsed "D.L.R.'s original Head used by C. A.'s for Falkland Islds 1903. C. plate." and "Roller made from this with 2 impressions." ....	£1000	£900
1911 King George V head die proofs, two states, the first unfinished and with surround uncleared, endorsed in red "D.L.R.'s Unfinished" and in black "Colonial Copper plate"; the second and completed state endorsed "For hardening G.A.R. Nov. 27 1911". ....	£600	£650

India

The Queen Victoria 2 rupees colour trials: Thirty different trials numbered 1 to 30 stuck on two sheets of paper headed "Appendix A Oct. 23rd 1894". No. 7 was selected for the 2r., 8 for 3r. and 29 for 5r. Subsequently the King Edward VII colours were selected— 12 for 10r., 15 for 15r. and 9 for 25r. Also "Appendix B" comprising 13 sheets bearing 294 different colour alternatives which were submitted at the request of Mr. Ernest Cleave. .... £7500 £7500

Note: Although four sets of 324 were made, this is believed to be the only one remaining complete. This set was described in "India Post" No. 40, April-June 1974.

1910 the Enschedé typographed lions, the complete set of 16 die proofs all in black, 1911 Ahmed Mirza 1, 2, 3, 6, 9, 10, 12, 24 chahis, 1, 2, 3, 5, 10, 20 and 30 krans; 1915 Coronation of Shah Ahmed set of sixteen from 1 chahi to 5 timans (less 5 ch.), all engraved sunken die proofs in black (the toman values are particularly lovely)—47 items. .... £1000 £900

Note: Other than the above, which came from Mrs. Cohen's collection, we have seen no other examples of these die proofs.

## *For Syngraphists*

**Stanley Gibbons "Collectors" Auctions, London. June 11-13, 1980.**

### **BANK NOTE ESSAYS & PROOFS**

#### **Australia**

National Bank of Australia: 100 Pounds, Sydney, 1st Jan. 1887, an Essay or Proof in black and multi-colour. Printed on white paper with a blank reverse, without number or signature. EF ..... £375    £300

#### **Canada**

Bank of British North American: 1 Dollar, St. John, New Brunswick, 1st Dec. 1868, a Proof of the obverse in black on white paper; vignettes of Queen Victoria and Prince Albert. Mount stain at top right corner. VF ..... £230    185  
 —2 Dollars, Toronto, undated but with "11th Sep. '75" pencilled in bottom margin, Proof of the obverse in black on white card; with portraits as above. Marred by marks from another note being laid on it when wet. F ..... £300    245  
 Montreal Bank: 100 Dollars, Montreal, 18—, a Proof of the obverse printed in black on thin paper by the Graphic Company, without number or signature. EF ..... £245    200

#### **China**

Bank of Communications: 5 Yuan, 1914 and 1 Yuan, 1935 (Pick 117, 153); also Central Bank of China: 1 and 5 Yuan, 1936 (Pick 209, 214) separate Proofs of the obverse and reverse of each note, perforated or overprinted "SPECIMEN" in English or Chinese. All with zero serial numbers. EF-UNC ..... £ 75    58

#### **Colombia**

Estado Soberano de Bolivar: 10 Pesos, Cartagena, 188- (Pick 263) a Proof of the obverse, in black and red printed on thin paper; unsigned and without number, three small star-shaped punch-holes; also separate Proof of vignette showing a locomotive waiting to leave a station. EF ..... £255    215

#### **Danish West Indies**

Bank of St. Thomas: 100 Dollars, Saint Thomas, 18—, a Proof note without date, number or signature. (Pick 11) uniface printing in black by the new England Bank Note Co., Boston. Good VF ..... £520    440

#### **Great Britain-Scotland**

Commercial Bank of Scotland: 1 Pound, Edinburgh, 18—(S.G. 16) issue of 1850, with portraits of Queen Victoria and Prince Albert; Proof of the obverse, printed in black on white card by W. H. Lizars, Edinburgh. Without number, date or signature. EF ..... £100    160  
 —5 Pounds, Edinburgh, 18—, (S.G. 17) issue of 1850, with portraits of Queen Victoria and Prince Albert; Proof of the obverse, printed in black on white card by W. H. Lizars, Edinburgh. Without number, date or signature. EF ..... £100    155  
 —10 Pounds, Edinburgh, 18—(S.G. 18) issue of 1850; a similar Proof of the obverse: two or three patches of light foxing. Near EF ..... £100    160  
 —20 Pounds, Edinburgh, 18—(S.G. 19) issue of 1850, a similar Proof of the obverse; a patch of light foxing in the centre with two corner knocks and a small damp mark but still near EF ..... £100    155  
 Union Bank of Scotland: 1 Pound, Aberdeen, 18—, an obverse Proof of an unadopted design. Printed in black on white card by W. H. Lizars, Edinburgh (after the absorption of the Banking Company in Aberdeen, in 1849 and before 1857). In the upper centre is a portrait of Queen Victoria flanked by female figures representing "Agriculture" and



"Commerce" with another classical figure at lower left and right. Without number, date or signature. EF .....	£100	165
—5 Pounds, Aberdeen, 18—, a similar obverse Proof of an unadopted design, c. 1849. Corner knock, EF .....	£100	135
—20 Pounds, Aberdeen, 18—, a similar obverse Proof of an unadopted design c. 1849. Good EF .....	£100	170
Union Bank of Scotland Ltd.: 5 Pounds, 6th Oct. 1909 (S.G. 32) Printer's Proof, hole-cancelled and marked "File Copy". Mount remains on reverse left edge. Good F .....	£ 45	34
—20 Pounds, 31st March 1905 (S.G. 34) Printer's Proof, cancelled with 15 punch-holes and unsigned. Has been mounted by the reverse right edge. Good F .....	£ 65	44

### India

Commercial Bank; 10 Rupees, Calcutta, 18—, a Proof of the obverse printed in black on thin paper by Perkins, Fairman & Heath of London and mounted on white card. Three vignettes along top and an engine-turned panel at left. EF .....	£840	750
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### Italy

Il Banco di Napoli: 1 Lira, Napoli, 1st May 1867, cashier's mark on observe. VG .....	£ 36	29
—100 Lire, Napoli, 1st November 1869, a Proof of the obverse printed on thin card in black and blue on yellow, without number or signature but with three punch-holes; two right corners have been damaged and all four corners have mount traces on the reverse, there are also three edge tears. Clean, but only near VF .....	£340	270

### Mexico

Nacional Monte de Piedad: 1, 5, 10, 20, 50, 100, 500 and 1,000 Pesos, 188 - (Pick 180-187) a complete set of obverse and reverse Proofs, with the exception of the 1,000 Pesos where only the reverse is included, over-printed "Muestra", with zero serial numbers, unsigned and hole-cancelled. All are mounted on card with cloth backing and the obverses are complete with counterfoils. Some of the lower values are damp stained but all are otherwise EF - UNC .....	Items 15	£1,250	1,050
Banco Oriental de Mexico: 500 Pesos, Puebla, 19— (Pick 282) a Proof of the obverse printed in black on white paper, without number or signature. UNC .....		£275	235

### Sarawak

Printer's proof: of portrait of Charles Vyner Brooke as used on Sarawak notes from 1929; in black on paper. EF .....	£ 30	34
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## NASCA, New York, N.Y. Sale of May 28, 1980. George Thomas

### Collection of World Banknotes. (5% buyer's surcharge)

#### Bolivia

EL BANCO POTOSI. 1 Boliviano. Proof on card by ABC. Similar to Seppa-BO16), plate H, without the tint plate. Unc. (\$200-Up)	\$ 150
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#### France

200 Francs. (P-A108a). Proof, no date or numbers. Black on white, the tissue India paper being wrapped around and attached to a piece of medium thick white cardboard. Very Fine, quarter folder with a corner fold and small stain at lower right. (\$1,500-Up)	\$1,400
500 Francs. (Pick-A118a). February 22, 1844. Essay Proof or black on white color Essay Proof Trial on India paper wrapped around and affixed to a piece of medium sized cardboard. AU, paper folds. (\$2,500-Up)	\$1,900

Note the circle over the bottom border vignette that reads "Insert au Registre de Controle No—au folio—et sur la ligne—" and compare this with the next lot and the control number in the center. Also note the difference between the treatment of the number medallions which on the issued note are different, solid, and not hollow.

1000 Francs. (P-A128a). June 25, 1842. Proof Essay on India paper wrapped around an attached to a medium thick piece of cardboard. AU, light surface soiling at right. (\$2,500-Up) \$1,700  
 BANQUE DE LYON. 250 Francs. September 12, 1839. Proof Essay on India paper wrapped around and attached to a piece of medium thick white cardboard. Unc. (\$2,000-Up) \$2,000

It is generally forgotten that France, like Britain, had private banks of issue prior to 1848. During the panic, depression and revolution most of these banks got caught with their reserves down and were deprived of their issue privilege.

This note was engraved by Barre, of the great family of engravers who worked for the French Mint and made coins for Venezuela.

### French Equatorial Africa

Unlisted specimen essai. BON DE CAISSE. 1000 Francs. Similar to Pick-4, Schwan-60, except that the green vignette is that of a man's head and shoulders, facing the viewer, rather than a native paddler. AU, with a fold through the "Afrique . . . etc" at left, the whole of the counterfoil being present. The pencil notations on the face mention references to the note. (\$4,000-Up) \$2,000

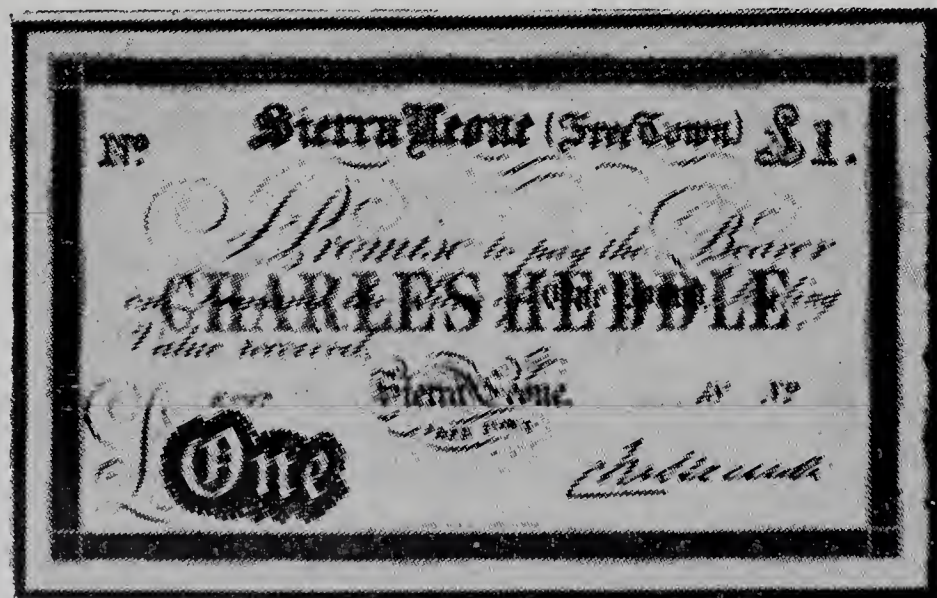
### Haiti

REPUBLIQUE SEPTENTRIONALE D'HAITI. 1 Gourde. Face and back Proof specimens by the Homer Lee Bank Note Company of N.Y. Face in red and blue grey, the back in brown. Unc. 2 Pcs. (\$300-Up) \$1,000

This and the succeeding lot were evidently ordered by a transient government during the Caico period in Haitian history (1867-1915) probably March of 1887, to judge by the pencil notation on the back. Notes were also issued by the Southern regime. One of the rules of the period seemed to be that if the northern forces could capture St. Mark, the regime in Port au Prince would fall; a successful southern advance beyond that point preheralded the collapse of the regime at Cape Haitian. These notes were to be secured by a 20% import and export tax to be managed by a syndicate who had lent money to the government.

—2 Gourdes. Face and back proof specimens by the Homer Lee Company, mounted on card (as in the case of the preceding) with "Specimen" in red ink. The face is red, black and green; the back green. Unc. 2 Pcs. (\$300-Up) \$900  
 —2 Gourdes. Impaired proof, mounted on card. (\$200-Up) \$900

Law of August 28, 1883, based on a surtax on the customers dues. Proof by American Bank Note Co., parts cut out, lower right corner broken off and sundry edge damage. Still rare and highly desirable.



### Sierra Leone

Charles Heddle of Free Town. 1 Pound, 18—, uniface Proof, VF. (\$250-Up) \$1,500

Black on green, quarter-folded, white paper remnants on back where glued in an album, also hinge traces. Printed by Joseph Causton & Sons, London.



# U. S. Postal Service-American Bank Note Company “American Commemorative Series” Panels

(Continued from JOURNAL No. 146, Page 77)

## Additional Listings

### APOLLO SOYUZ #53

- V-113050 Apollo Soyuz logo, engraved in 1975.
- V-113052 Capsule, no information available.
- V-113051 Astronauts, no information available.

### WASHINGTON AT VALLEY FORGE #88

- V-39986 Portrait Vignette—engraved for Rawdon Wright Hatch & Edson of New York between 1847-1858.
- V-47410 Historic, vignette engraved for American Bank Note Company. No other information available. Lower Corner Vignette—engraved for McCaskie & Son Bank Note Company. No other information available.

### RURAL CHRISTMAS #89

- V-43918 Trees—engraved for the American Bank Note Company by R. Savage. Approved, September 1902. Used on a stock certificate for the Louisiana & Arkansas Railroad.
- V-47603 Sheep, “Sheep Feeding”—engraved for the American Bank Note Company by Beckwith. Finished, April 28, 1920. Proved, May 17, 1920. Picture engraving model source was a wood cut by B. Foster.
- V-37586 Fireplace—no information available.

### HARRIET TUBMAN #92

- V- 49494 Cotton Bales, engraved for the National Bank Note Company between 1859-1879.
- V- 45596 Woman Picking Cotton, no other information available.
- V- 47775 Man & Cows, engraved for the American Bank Note Co.

### AMERICAN QUILTS #93

- V- 49464 Cotton, engraved for the National Bank Note Company between 1859-1879.
- V- 48435 Woman Spinning, no information available.
- V- 48578 “Loading Cotton”, engraved for Franklin Bank Note Company between 1877-1897.

### AMERICAN DANCE #94

- V- 40477 Angels, engraved for Toppan between 1829-1858.
- V- 48984 “Girl” - no information available.
- V-113082 Ballerina, no information available.

### FRENCH ALLIANCE #95

- V- 43298 Arms of the City of Paris, engraved for the American Bank Note Company by Harold Osborn. Approved on Dec. 6, 1916. Used on an International Conference for the Repression of Counterfeiting Folder on Feb. 9, 1929.
- V- 44811 Portrait, Ben Franklin. This vignette was entered according to an Act of Congress in the year 1859. It is a Philadelphia Die - no other information available.
- V- 46584 Ship Scene. This is a Philadelphia die - no other information available.



## AMERICAN COMMEMORATIVES

## Washington at Valley Forge



By December 1777, George Washington had developed into a battle-hardened commander, adept at preserving his weak army in the face of British might. His energy was unfailing whether it came to attacking a vulnerable detachment of General Sir William Howe's force near Philadelphia or beseeching Congress to keep supplies coming for the Continental Army. Washington was, in truth, the Revolution—its inspiration and vital force. Yet he faced an ordeal that winter, so terrible that his faith in the

cause nearly forsook him. Valley Forge, winter quarters for Washington's troops, was enough to bring the proud and resourceful general to his knees.

The valley was chosen because it was defensible and seemed to offer access to the rich farm produce of southeastern Pennsylvania. The troops marched there after an unsuccessful campaign to keep Howe out of Philadelphia. The countryside had been stripped by the British and their sympathizers; the winter was closing in fast, and the army's quartermaster corps had become hopelessly disorganized. Shoes were worn out; shirts and trousers were in rags with no new clothing on the way; meat was almost unavailable. "Many of the Troops for four days and some longer, have not drawn the smallest supplies of (meat)," wrote Washington. Christmas found the army with nearly 3,000 men unfit for duty "because," Washington noted, "they are barefooted and otherwise naked. They sat shivering in their earthen-floored huts, the lucky ones wrapped in blankets that crawled with lice. Prospects of relief were faint.

Thus began the traditional tale of Washington kneeling in the snow, seek-



ing the strength to continue guiding the forlorn and ragged few whose loyalty so moved him. As he wrote to Congress, "Unless some great and capital change suddenly takes place, this army must inevitably be reduced to one or other of these three things—Starve—dissolve—or disperse, in order to obtain subsistence."

Miraculously, the army and its cause survived. The legend of its commander's faith has continued, and his moment alone in the silent snow of Valley Forge became the subject for a *Saturday Evening Post* cover by J. C. Leyendecker in 1935. Stevan Dohanos, whose own *Past* covers are famous, designed this Christmas stamp from the Leyendecker painting.



Stamps printed by the Bureau of Engraving and Printing, Washington, D.C.

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No. 88 in a series

October 21, 1977 / Printed in U.S.A.

## DR. GEORGE PAPANICOLAOU #96

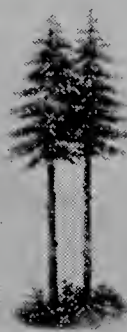
- V-46787 Fancy Head used on left side of panel, engraved for the American Bank Note Company by Pease & Bannister. Finished on Oct. 13, 1866. Proved on Nov. 2, 1867.
- V-105996 Allegory Male Figure, engraved by J. Kisely and finished by Kenneth Guy. Picture engraving model was one original painting by Lavin. Used on a stock certificate for Mead Johnson & Company on March 31, 1967. Also used on a stock certificate for Englehard Mineral & Chemicals Corporation, Caterpillar Tractor Company on February 17, 1968, Miles Laboratories





# AMERICAN COMMEMORATIVES

In the letters "R.F.D." on a Christmas card, each postage stamp takes a second. And then millions of Americans associate with good cause, that the rest of the task of speeding that envelope on its way must be largely automatic. Much of it is automatic until the very last stage of that trip. Then the rural carrier starts out on the Postal Service's fabled "appointed rounds" delivering that letter to the traditional roadside post box, like the one that decorates this 1977 Christmas commemorative. The travels of the rural carrier often can be dramatic. Indeed, the archives of the Postal Service are well chronicled with stories of incident, adventure, and not a little humor that often befalls the carriers along the way. As much as Americans of the 1970's may think the roadside post box an ageless ornament of rural America, the "R.F.D." service is hardly more than 80 years old, being first inaugurated in



## RURAL MAILBOX



West Virginia in 1896. The service was an early success, and in turn-of-the-century America it was an immediate favorite. In some areas the rural carrier was the only link that some box holders had with the urban world for weeks at a time. Rural carriers are part of an honored historical tradition that encompasses many experiences. From the difficulties of the "barefoot mailmen" who walked the length of the Florida beaches before the railroad traversed that state, to the pony express riders who tackled the Western plains, and the first mail carriers of Benjamin Franklin's postal system whom George Washington warned to avoid snakebite, frostbite, and the effects of too many drinks, rural carriers have always been important. "R.F.D." service gave stimulus to many new roads and highways and is still a vital link in the lives of many Americans. The rural mailbox, celebrated in this 1977



Christmas stamp, is something of a "house flag" for many country families. This highly personal symbol of home is also official U.S. Government property, and helps protect the sanctity of the mail all the way to the rural subscriber's hands. Legally, nothing except U.S. Mail can occupy the space inside, although robins, field mice, and bumble bees flaunt prosecution regularly. The vignettes of country scenes on this panel show the exquisite line and detail of 19th century steel engraving. The simple toys could have been taken from a Christmas catalogue sent to those first rural box holders.



Stamps printed by the Bureau of Engraving and Printing, Washington, D.C.  
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No. 69 in a series  
October 21, 1977 Printed in U.S.A.

Stock Certificate on Nov. 17, 1969. The British Petroleum Stock Certificate on January 30, 1970.  
V-110113 Engraved for the American Bank Note Company on June 10, 1970. Used on a stock certificate for Kraftco Corporation.

(To be continued)

Secretary's Report

By DAVID E. MCGUIRE, *Secretary*

RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

- 1566 Yeager, Charles H., Gallaudet College, Washington, DC 20002 (U.S.) by David E. McGuire
- 1567 Swinehart, Dennis J., 37 Ryherd, Sullivan, IL 61951 (Essays, Proofs, Specimens) by David E. McGuire
- 1568 Lange, George H., 567 Ballantyne St., El Cajon, CA 92020 (U.S. Essays & Proofs) by David E. McGuire
- 1569 Born, Wilson E., Box 340, Fraser, MI 48026 (No Specialty Given) by David E. McGuire
- 1570 Julian, Robert C., P.O. Box 13, Geigertown, PA 19523 (Revenues) by Philip T. Bansner
- 1571 Beach, David M., Box 5484, Bossier City, LA 71111 (Railroad Bonds) by David E. McGuire

Members Deceased

- 796 McCoy, Mrs. Ethel B.1464 Bender, Walter G.
- 678 Kessler, Arthur I.1001 Firth, L. Gerald

Resignations

- 1523 Brennan, John J., Jr.1434 Waterman, Kent W.
- 1207 Smith, Samuel S.1288 Curths, Arthur L.
- 996 Waud, Morrison

Members Dropped—Unable To Locate

- 1356 Cassam, Brian N.1283 Bailey, Robert S.

Change of Address

- 1110 Wigington, Harry G., to P.O. Box 1538, Erie, PA 16507
- 1540 Schwan, C. Frederick, to Box 295, 74th USFAD, APO New York, NY 09178
- 1217 Daniel, Forrest W., to 2508 No. 7th St., Bismarck, ND 58501
- 1391 Kirker, Joseph D., to Box 423-A, Lansing, IL 60438
- 872 Werner, Louis S., to 100 Bennett Ave., New York, NY 10033
- 822 Smedley, Glenn B., to P.O. Box 2366, Colorado Springs, CO 80901
- C2 Burr, David H., to 55 Prospect Ave., Gloversville, NY 12078
- 297 Eckert, Leo J., to Philamatic Center, Boys Town, NB 68010
- 1396 Zawadski, Jan, to P.O. Box 2019, Princeton, NJ 08540
- 1535 Tatham, William C., to P.O. Box 651, Whittier, CA 90608
- 1527 Wolka, Wendell, to 7425 S. Woodward, Apt. 214, Woodridge, IL 60517
- 1178 Torres, Dr. David, to Angelo State University, San Angelo, TX 76909
- 1149 Wilkens, Ernest C., to 1732 Norman St., Ridgewood, NY 11385
- 1361 Towle, Ross, to 3926 West Wood Dr., Phoenix, AZ 85029
- 609 Sellers, F. Burton, to 12637 Rampart Dr., Sun City West, AZ 85375
- 497 Sissons, James N., to 100 Richmond St. W., Suite 103, Toronto, Ont. M5H 3K6, Canada
- 1236 Parcell, John C., to 15 Catherwood, Ithaca, NY 14850
- 1259 Warren, Col. Daniel C., to 58 Plumb Point Loop, Aberdeen P.G., MD 21005
- 1455 Strohecker, Richard, to P.O. Box 288, Enon Valley, PA 16120
- 1370 Knapp, Rev. Stephen A., to P.O. Box 43432, Richmond Heights, OH 44143
- 1275 Forgue, Dennis, to P.O. Box 1406, Oak Brook, IL 60521
- 1446 Hinds, Norman C., Jr., to P.O. Box 456, Newburyport, MA 01950
- 1348 Crowe, W.T., to P.O. Box 214, Danbury, CT 06810
- 1408 Hayter, Derek, to 40 Baif Blvd., Apt. 306, Richmond Hill, Ont. L4C 5M9, Canada
- 1537 Smith, Bruce W., to Box 12201, Fort Wayne, IN 46863
- 1256 Jung, Paul T., to 2809 Linden Lane, Silver Spring, MD 20910
- 1209 Davis, Richard H., to 585 Santa Angela Lane, Santa Barbara, CA 93108
- 1481 Drews, Richard E., to P.O. Box 397, Skokie, IL 60077
- 1484 Gibbs, Robert M., to P.O. Box 908, Half Moon Bay, CA 94019
- C84 Gordon, Richard, to Scott Auction Galleries, 3 E. 57th St., New York, NY 10021



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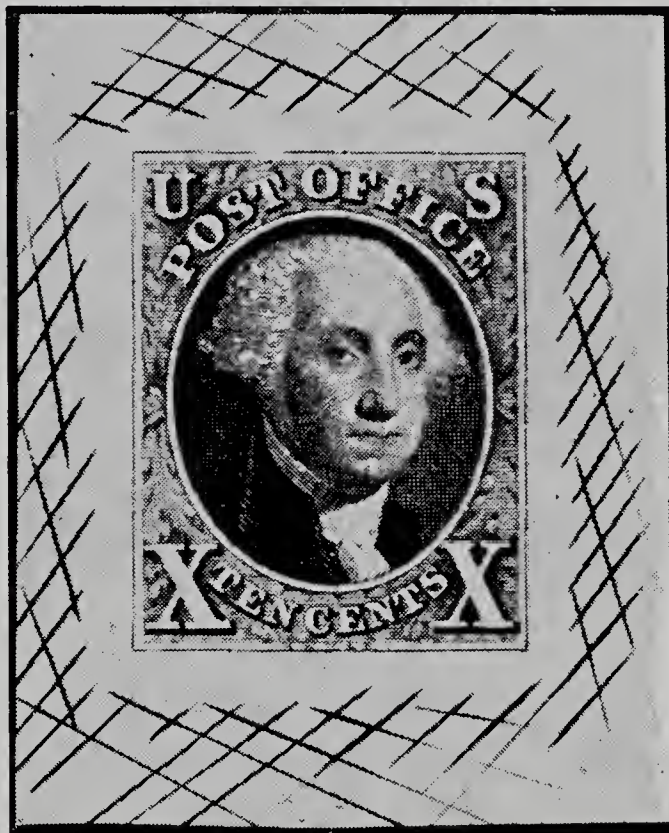
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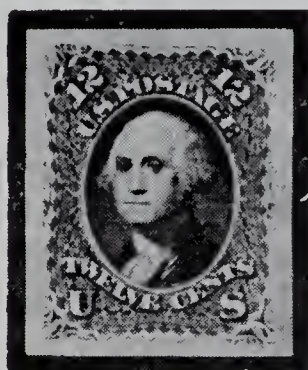


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MANSFIELD, OHIO 44903

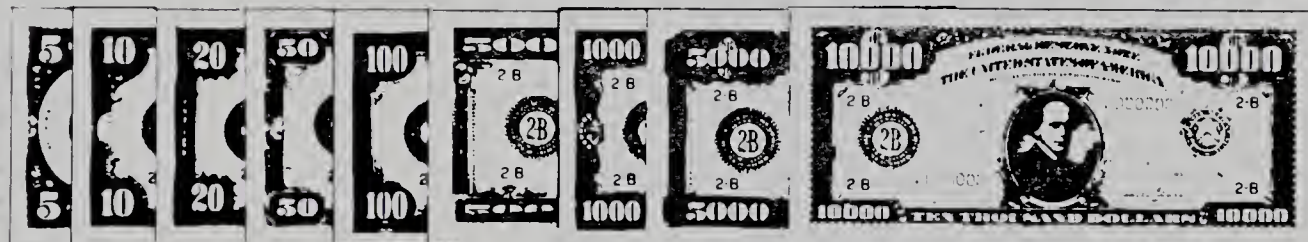
THANK YOU FOR MAKING  
NASCA'S BROOKDALE CURRENCY SALE REALIZE A TOTAL PRICE OF

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THE FIRST CURRENCY SALE IN THE HISTORY OF THE WORLD  
EVER TO TOP 1 MILLION DOLLARS!

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highest price ever paid for a single U.S. note  
at public auction.

LOT 1414  
FR. 2 \$5 DEMAND NOTE-UNC.  
PRICE REALIZED — \$23,000!



LOT 2230  
UNIQUE SET OF  
9 GRINNELL  
"SAMPLE" NOTES  
PRICE  
REALIZED —  
\$55,000!

Other record prices and highlights from this legendary sale include:

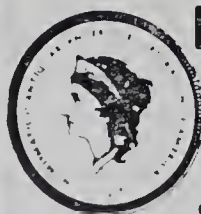
FRIEDBERG	GRADE	1979 FRIEDBERG PRICE	NASCA PRICE REALIZED	FRIEDBERG	GRADE	1979 FRIEDBERG PRICE	NASCA PRICE REALIZED
1	EF	\$ 850.00 (VG)	\$ 4,700.00	277	Choice Unc.	350.00	1,800.00
2	Unc.	Not Listed	23,000.00	282	Choice Unc.	500.00	1,700.00
3	Fine-VF	900.00 (VG)	3,000.00	287	Gem Unc.	2000.00	3,900.00
4	Proof	Not listed	4,100.00	297	Unc.	2000.00	4,000.00
16	Crisp Unc.	400.00	900.00	302	Gem Unc.	650.00	3,600.00
18	Crisp Unc.	450.00	1,900.00	308	XF	Not Listed	12,500.00
45	Choice Unc.	800.00	2,200.00	310	AU	1800.00	4,600.00
56	Unc.	225.00	600.00	311	Unc.	3750.00	5,800.00
61	Unc.	525.00	2,500.00	313	Fine	500.00	2,300.00
75	Choice Unc.	400.00	1,250.00	320	Unc.	1250.00	4,000.00
95A	Unc.	750.00	2,400.00	328	Unc.	Not Listed	16,000.00
99	Choice Unc.	1000.00	2,300.00	344	Fine-VF	1000.00	5,200.00
103	Gem Unc.	400.00	1,600.00	347	Gem Unc.	850.00	5,000.00
120	Unc.	450.00	1,600.00	348	Gem Unc.	850.00	4,100.00
123	Gem Unc.	1750.00	5,000.00	355	Gem Unc.	1650.00	9,000.00
126	Unc.	1150.00	3,600.00	361	Choice Unc.	1250.00	3,900.00
128	Unc.	850.00	2,200.00	369	Unc.	600.00	1,200.00
149	Proof	Not Listed	3,700.00	373	EF	2000.00	3,700.00
166	Proof	Not Listed	4,900.00	387	Proof	Not Listed	4,500.00
177	AU	2500.00	3,900.00	389	Unc.	Not Listed	2,800.00
221	Choice Unc.	700.00	1,800.00	394	Unc.	Not Listed	2,500.00
224	Choice Unc.	400.00	1,650.00	762	Choice Unc.	265.00	1,450.00
226	Gem Unc.	150.00	270.00	794	Unc.	225.00	575.00
226	Proof	Not Listed	2,000.00	838	Gem Unc.	225.00	800.00
240	Gem Unc.	475.00	1,800.00	892	Gem Unc.	350.00	1,150.00
245	Unc.	1100.00	2,900.00	1120	Choice Unc.	300.00	1,750.00
248	Choice Unc.	1250.00	4,300.00	1132	Unc.	Not Listed	8,250.00
254	Choice Unc.	850.00	2,000.00	1133	Unc.	Not Listed	8,250.00
267	Choice Unc.	900.00	2,100.00	1200	Gem Unc.	1000.00	2,700.00
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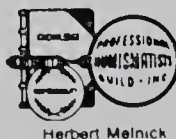
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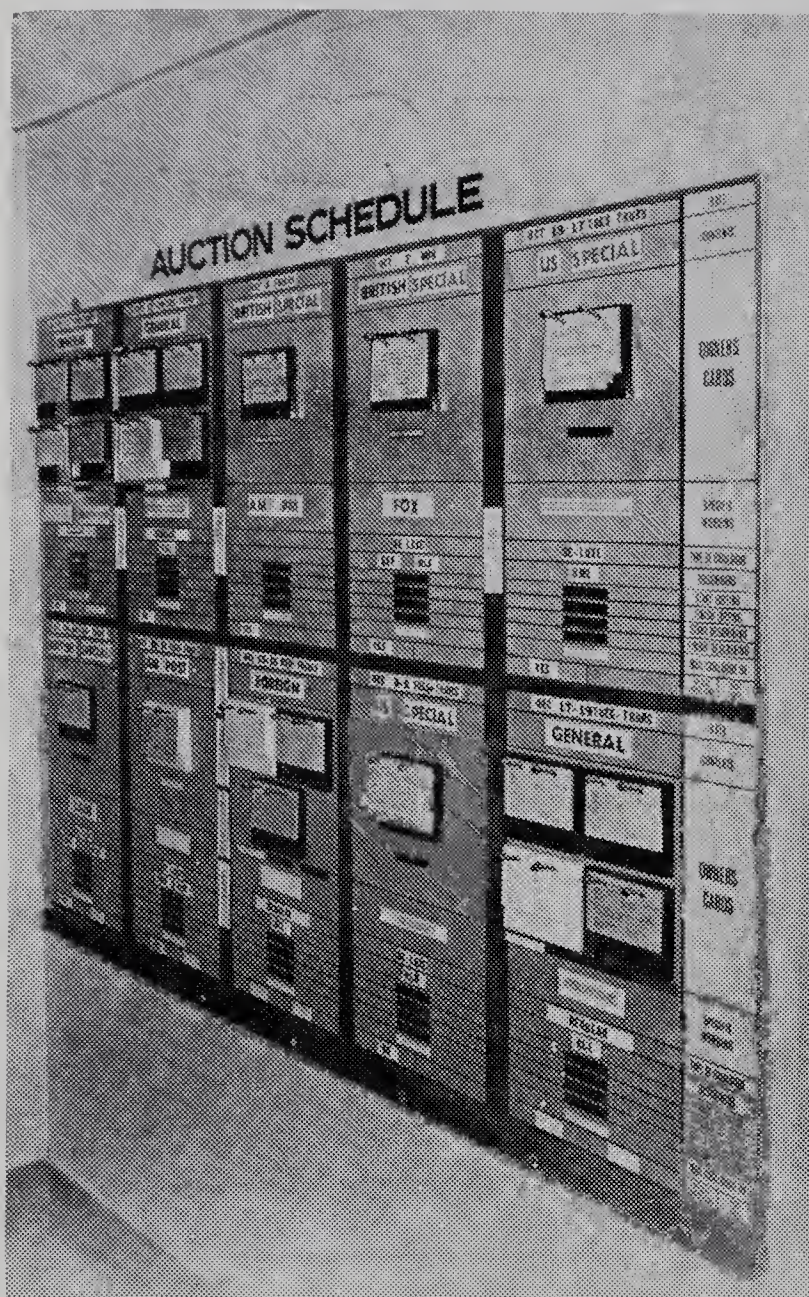
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